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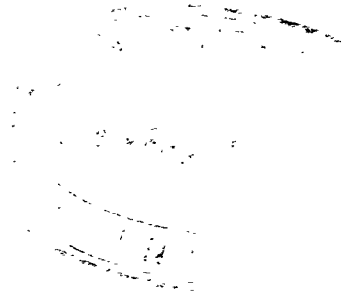
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UNIVERSITY OF PENNSYLVANIA

# THE MUSEUM JOURNAL

VOLUME IX

069.05
U.P.M.J.

THE UNIVERSITY MUSEUM
PHILADELPHIA

1918

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# FOREWORD

One of the vital truths made clear by collections that illustrate the history of the arts is the essential identity of Art and Craftsmanship. The sculptor, the painter and the story-teller in their work and in their achievements share the same traditions as the mason, the goldsmith, and the weaver. Whenever in the world's history, this identification was an accepted fact, when a close association between Art and Craftsmanship marked the order of things, when the atelier was the workshop, when the artist and the craftsman were one, then great works were wrought and great names were handed down. Whenever an artificial distinction arose, Art, entering a barren field, became the subject of affectation and Craftsmanship was debased. Such a distinction does not correspond to any reality of life.

Donatello carried throughout his career the consciousness that he acquired during the years of his apprenticeship to a mason. Michelangelo claimed that he was a sculptor because his wet nurse was a stonecutter's wife. When artists attempt to set up among themselves an exclusive cult based on a belief in some form of special dispensation, it means that Art is dead. When artists will forget to think of their occupation as a thing apart, and of themselves as distinct from mankind; when they discover that they are craftsmen and belong to the great company of masons and goldsmiths and carpenters with Donatello and Ghir-

landajo and Michelangelo, then they will get back their great traditions and come to their own again. The artist is known by his handiwork; in this alone his gift reveals itself. The good artist is the good workman and the good workman is the good artist. No freak ever was a good workman.

It would be a good thing to consider seriously this true saying in its relation to the art and the craftsmanship of the present day. It would be a good thing too to consider it in its obvious relation to the workman himself and to inquire whether he has anything in his outlook so good as the clean ideals and constructive aims of the past. Such an inquiry will not fail to show that destructive methods, undoing the old traditions, will extinguish the soul of the artist and leave his vessel stranded. Methods that lower the tone of his handicraft will in no way help the workman or contribute to the happiness of his lot.

G. B. G.

THE
MUSEUM JOURNAL

VOL. IX PHILADELPHIA, MARCH, 1918 No. 1

# NATIVE AMERICAN ART

THIS number of the JOURNAL is devoted to the subject of American Art, the native production untouched by outside influences.

The sense in which I use the term includes not only painting and sculpture and all the decorative arts but the art of story telling as well, which implies the literary gift. It is obvious that the pages of the JOURNAL do not afford scope for an extended critical treatment of Indian Art with its varied parallel lines of development and their cross currents. Our purpose goes no farther than to illustrate some local phases of Sculpture, Painting, Applied Design and Story Telling. This reduces our task to the consideration of a few chosen examples from a rich and varied background.

There is surely no country in the world in which artistic expression moves through a wider compass or embraces a broader range of subjects or has recourse to a greater multiplicity of method and expedient. The aboriginal Americans were of an artistic temperament. That temperament is seen in its simpler forms of expression among the surviving peoples who, never having attained great economic development, preserve early artistic traditions corresponding to their several positions in the scale of culture. Among the ancient peoples with advanced civilization in Mexico, Central America and Peru, the native artistic tradition blossomed independently under local influences. In each of these favoured spots it put forth fruit abundantly, acquired a vigorous growth and attained to high levels. In none of these places has this flourishing condition

of the arts survived into our own day. The ancient art of Central America and Peru and Mexico is extinct as the art of Egypt is extinct, but as the one may kindle new thoughts in our own generation, so the others may likewise give a new impulse to our creative faculties.

A candid view of artistic expression from the historical side calls for a recognition of ancient American Art as a part of the world's inheritance. It stands entirely on its own merits and holds its own in spite of its isolation.

Although comparison brings out many interesting parallels and equally interesting divergencies, it is not necessary to talk about American art in terms of equality with the art of other continents. To do so would be to strain the uses of language, but it may be admitted at once that ancient American art has its own lessons and in some at least of its local developments was not lacking in elements of greatness. In one department this is best exemplified by some of the sculptures of Central America. For this reason I have selected a few examples from among the many scarcely known sculptures found in the ruined cities on the Motagua and Usumacinta rivers, one object of exceptional character found on the banks of Uloa River and another of unknown provenience.

Painting, sculpture and the decorative arts generally, though more developed in some quarters than in others, were widely cultivated by the inhabitants of North and South America. There was also a common property in folk-lore, in myth and in heroic tradition interwoven with magic. These narratives changed according to place and to tribal prerogative, but any one familiar with them can hardly fail to recognize a certain pattern common to them all. There is at least a thread or two of the same color that runs through all these mythical and legendary weaves. This does not deny to native American myth making and story telling either richness or variety. Both qualities were present in varying degree. In some places more than others, the warp and woof of native myth and story were woven with accomplishment. In such places the pattern of each piece presented symmetry and refinement and took on the form and colour of a productive local genius responding actively to a favorable environment. Such was the condition in Central America where the civilized Mayas counted the art of writing among their achievements. It is true that we know little about the mythology of the Mayas and less of the style of their narrative, much less indeed than

we know about the similiar possessions of uncivilized tribes. I do not think it possible to restore that lost possession. Whatever it contained of literary art is lost to the world. I believe, however, that a faint notion of some of its traits if not of its content may be derived from the folk-lore that is told in remote corners of Central America today. For this reason and also on account of their general character as purely native American myths, I give several examples of a single type of story. They will serve to illustrate the fact that America possesses a background of native tradition that has its own resources and that is capable of supplying fresh motives in artistic and literary production. The same purpose will be no less faithfully served by another type of narrative with an historical setting, from an entirely different source: The Legends of Kit-selás.

So far as Central America is concerned there is a violent break between the sculptor and his art on one hand and the art of story telling on the other. There is little hope of repairing that break, but it is a reasonable assumption that there existed between those two a close correspondence. All the art in the world, even that of greatest promise, derived its first inspiration from legend and found its fulfilment in the interpretation of myth. That such was the case in Central America there is good reason to believe. We may hardly doubt that in many instances the subjects chosen by the artists were the heroes of old tales.

Unlike the storied sculptures that elsewhere in the world have come down from antiquity, these Central American sculptures have no clear surviving tradition travelling down the centuries with them or running on before. They have survived the hero tales of their lost Iliad. Their interpretation depends not on legend, not on the fancies of contemporary writers and not on any side light that history affords, but on the force of their own unaided message and on the eloquence of their own appeal. It depends on the language of the sculptor and it depends on our own understanding of and sympathy with that language. Our pleasure will therefore be in proportion to the success of the unknown artist in making his work speak across the centuries and out of the silence. We do not know what became of these artists or of the things to which they bore witness, but we believe that they honestly tried to paint these things as they saw them. They went down, I presume, before some superior force. It may have been the Aztec or it may have been the Fever. The point to be remembered is that we are dealing with an

episode in the history of art of which we know nothing, an episode that lacks the synchronizing intervention of literature. It comes to us without introduction; it has no contemporary legend to commend it, nothing but the qualities with which its creators endowed it.

## A King in All His Glory

Some years ago it was my fortune to excavate a great stairway buried deep beneath the débris fallen from the ruined buildings that the builders had reared on the height above. That stairway had once been the grandest sight in the ancient city of Copan in Honduras.* With its elaborate balustrades, its total width was thirty feet and its steps had numbered nearly a hundred. Every stone in that great stairway was carved and wrought in harmony with a consistent design in which the conception of the architect unfolded itself in one daring and monumental plan. The masonry was carved after the stones had been placed in position.

I am not going to describe the stairway, but I am going to make use of one of its details to illustrate some of the properties and attributes of Central American sculpture. That detail is the figure of a man, life-size or a little more, built into the stairway as a part of its central structure in such a way that the figure appears seated on a step high above a huge and elaborately sculptured altar or dias that was built into the base, projecting in front of it and rising from the pavement below.

There had been a number of these seated figures, one above another all the way to the top, but only one remained in position. It was composed of several blocks of stone that had been carved after having been put in position. The sculpture was in very bold relief, but the right arm with its hand was carved in the round and stood free. The figure when found had suffered some injuries. The object held in the right hand was broken away. The face was destroyed and the upper part of the headdress had fallen. This part, however, was recovered during the excavations and could easily be replaced; only the upper curve of the plumage was wanting. In the drawing that I give here these plumes are restored. They are restored in a way that is justified by the facts and that satisfies all requirements. The curved lines of the feathers are indicated quite clearly in the part that remains and they are simply pro-

* See Memoirs of the Peabody Museum of Harvard University, Vol. I.



A King in all his glory.

Fig. 1.

duced in the necessary way. Moreover, the drawing has been checked and verified by careful study and by comparison with the plumage on numerous other figures. The only other restoration in the drawing consists of the features of the face, which were obliterated and left blank by the scaling of the stone and by weathering. The features in the drawing are therefore restored features, constructed from a careful study of other faces found at Copan. All the other details of the sculpture remain as shown in the drawing, which is prepared from a photograph.

I do not know how to describe this figure. Perhaps it is not necessary. I take it that the person shown was a man of importance—of very great importance. I take it that the artist meant to convey that impression. There is here certainly a dignity and repose that suggests the person of a king. The result was not achieved, however, by resorting to simplicity or by relying on the possibilities of the human figure alone and unaided. The artist had another method and he justified that method by his result. He added all the attributes that belonged to his subject's rank and dignity down to the minutest detail. In this he scored a triumph, for he succeeded in putting on all the trappings pertaining to the sovereign rank of his subject without making his figure either fantastic or absurd, but in such a way that every added detail does honour to his craft, emphasizes the nobility of his labours and gives greater glory to the statue of his Majesty, the King.

In this use of Emblematic Motive and Insignia the artist faced a difficult task which he performed with much skill. There were no soft persuasive folds and no flowing robes to cheer his heart and challenge the dexterity of his fingers. Stiffness was the quality that he had to deal with in the dress and ornament and he dealt with that quality quite frankly and honestly. That he could also handle flowing lines and allow himself the freedom and movement that these natural conditions afford, is proved by his joyful treatment of the plumes in the headdress. But he went farther both in realism and in symbolism than the drawing even with its restoration implies. It does not tell the whole story. It gives but a faint idea of that figure when it was entire. The artist had recourse to an expedient apart from the work of his chisel. He was also a painter and the statue in its original condition was, like the whole of the structure of which it formed a part, a mass of colour, the different parts being picked out with the brush in tones that were appropriate to them.

There is a word that writers on the subject of Greek art in particular are used to employ in their descriptions of the methods of the Greek artist. The word is "restraint." It is a good word whether applied to art or to any other part of life. It represents a fine quality that has been observed in Greek art especially and that appears to be closely associated with its greatness. There are occasions, however, in the lives of men when both pleasure and propriety call for the exercise of other qualities than restraint.

I do not know whether the sculptor that made this statue of a king had restraint or not. Perhaps he had, but I will not try to prove it. He probably knew what it meant but did not think it necessary to overwork the device.

In judging the figure as a work of art it is necessary to remember that we are looking at it apart from its surroundings and detached from the structure of which it was a component. It was not intended to be seen in this separate way. It was carved in position. It was a note for emphasis and a centre of interest in an orderly composition. It was meant to be seen in relation to the ascending stairway that occupied a steep slope one hundred and fifty feet in height. It is not possible to reconstruct that elaborate work in the mind's eye, but we can recognize the fact that the circumstances that deprive us of that advantage also deprive this statue of its original and purposeful effect.

There are only two or three details of the sculpture that I will try to describe. It will be seen that the head is protected by the gaping jaws of a monster or dragon in such a way that the features of the man appear to look out from the creature's mouth. The upper jaw, with its row of teeth, projecting snout and curved nostrils, is carried well forward above the brow; the lower jaw, also armed with tusks, protects the chest. Above and about these monstrous jaws is disposed the most extraordinary feature of the entire figure. It consists of a pair of rattlesnakes with their bodies interlocked. The heads of these two serpents look out horizontally on either side of the dragon's head and take the place of its ears. The well modelled serpent bodies are turned sharply upward and curve round the contour of the dragon's head. They are carried over the top till they meet above the crown. At this point they cross each other and are then bent back symmetrically till they cross each other again in reverse and are then carried horizontally to right and left with a graceful curve. Each tail ends in a curl from which the rattle

hangs perpendicularly on either side of the dragon's head. To the rattle is attached in each instance a double scroll. Behind the coils of these two rattlesnakes rise the waving plumes in which the elaborate headgear culminates. All these devices are clearly appropriate to the idea embodied in the statue and each part is exactly in its place. The broken emblem held in the right hand, the shield on the left shoulder, the belt, the dragon's head and all the other items are evidently disposed with the most scrupulous regard for propriety and the correctness of things. Nothing is slurred over and no detail is omitted. Caesar got what belonged to Caesar as he should. If the artist was not a great artist he at least knew his duty. We can safely give him credit for that.

These are some of the thoughts that come to one who looks at this piece of ancient sculpture. The artist, though adhering to convention and faithful to tradition, carved his lines with freedom and gave rein to his imagination. It is no conventional figure that we see, but a real person, in whose sculptured form there is both strength and refinement. The artist who created this figure had a difficult task. He had to build up his figure as a harmonious part of a vast architectural composition; he had at the same time to make it a centre of interest and a strong note in that composition; he had also to build up the historical emblems and sacred attributes that clustered round the immediate person of the king, emblems that represented personal prerogatives handed down by his ancestors; he had to remember also the majesty of the king and he had to make a portrait from the life; he had to satisfy the architects, the priesthood, the heralds, the historians, the courtiers, the members of the royal family and his own conscience. Considering the task, I think he was very successful. I do not doubt that he scored a great triumph in his day. I like to think that he did.

The king still sits on the mounting steps that once led to the temple on the height above. All around him is ruin. The emblems of his majesty are mutilated; his person is defaced; his eyes are gone; he does not see the barrenness and the squalor that have replaced the courtly manners, fruitful life and intellectual freedom that flourished in his own happier, more benevolent, colourful and cultivated age.

How do I justify this comparison? The evidence is written large on all the disjointed fragments over which that gray figure of a king presides; fragments that strew the forest for miles around and that adorn the piggeries in modern villages far away.

## THE CAPTIVES

The next example that I am going to present to the readers of the JOURNAL to illustrate Central American sculpture was found a few years ago on the Usumacinta River. It was found by Mr. T. Maler and photographed by him for the Peabody Museum of Harvard University. The drawing that I give is made from the copy of that photograph published in the Memoirs of the Peabody Museum.* The object is a stela three meters high. It had stood in a public place in an important city of which absolutely nothing is known historically. When found it was broken in several pieces, all of which fitted together quite perfectly. The sculpture is in low relief and well preserved. The plain spaces on the background of the picture are filled in with rows of hieroglyphs which cannot be read and which are omitted in the drawing.

If we could read the inscription we would probably have direct information through these literary channels, but even as it is, the story seems plain enough. The artist has made it plain. There are twelve figures in the composition. The dominating figure is that of the prince who sits high on a throne and looks down on the scene below. His left hand rests on his left knee, which is drawn up beside him. His right hand grasps a spear. His feet are bare, but he wears a feather cape and a large headdress with waving plumes. He also wears a collar and, suspended from it, he wears a little image probably carved from jade. His position is easy and natural. The attitude is not wanting in grace and dignity. In front of the throne stand two officials, one on either hand, stiff, formal and full of importance. Between them, crouching, is a captive. He is looking up boldly at the prince in whose hands lies his fate and who leans forward regarding him attentively. The prisoner is a man of some importance. He is treated with consideration. He is not bound. He has a necklace, a crown and other ornaments, although he is mostly naked. Below these figures and in the immediate foreground of the picture are eight other prisoners of a different class. They are not treated with consideration. They are bound together with ropes. They have their names or the names of their clans or their countries stamped on their persons. One is heavily bearded and one is fat and some show tatoo marks on their faces. All but one are young men and all but one are looking up

* The circumstances here specified apply also to the next three sculptures illustrated in this paper.



The Captives.

FIG. 2.

eagerly and expectantly, hopefully watching the proceedings. The one exception claims special attention. Look at the old man in the lower right hand corner, thinking hard and scratching his bare left arm with his right hand. This veteran has no illusions. He has played and lost and he knows all about it. He is not interested in the immediate proceedings.

There is no doubt that it is real life. It is history. The artist witnessed this very scene. He was impressed with the very proper person of the prince and he has given him a graceful and attractive appearance. The two officials are treated as officials; they are formal and correct. In the prisoners the artist was interested; he made a study of each one of them and he took all the liberties he needed with their persons in order to give us a picture.

There are just two things about this work of art that need comment. One is the relations of space in the composition. That the prince should be elevated on a throne is natural. Moreover, the throne is represented in some detail. The curved lines between the two officials are the fringes on the border of the drapery or cloth covering the royal seat. It will be seen, however, that the principal prinsoner, the two officials and the group of eight prisoners appear to be on three different levels. Also two of the eight are on still another level. There is not a line, however, to indicate steps or platforms. I do not know that the sculptor meant to have more than two levels in this picture. The top of the throne on which the prince sits is one of these levels and the floor on which all the other persons stand or sit is the other level. The rest of the composition has reference to considerations of space. This being the case, the artist did not get what we call perspective into his picture, but he was feeling his way toward it. He has indicated foreground, background and middle distances. The height of this sculpture is the result not of the added heights of several grades or levels but of the artist's endeavour to give the effect of space and to introduce distance into his picture.

The other thing about this sculpture that calls for criticism, the really odd thing about it, is one which at first sight would appear to be a series of artist's blunders. I believe that this view would be wrong, though I can offer no satisfactory explanation of this odd thing. Look at the right hand of the principal captive sitting at the foot of the throne. His right hand is carried around his back to his left side and in this curious manner he is nervously grasping



Group from the Captives.

FIG. 3.

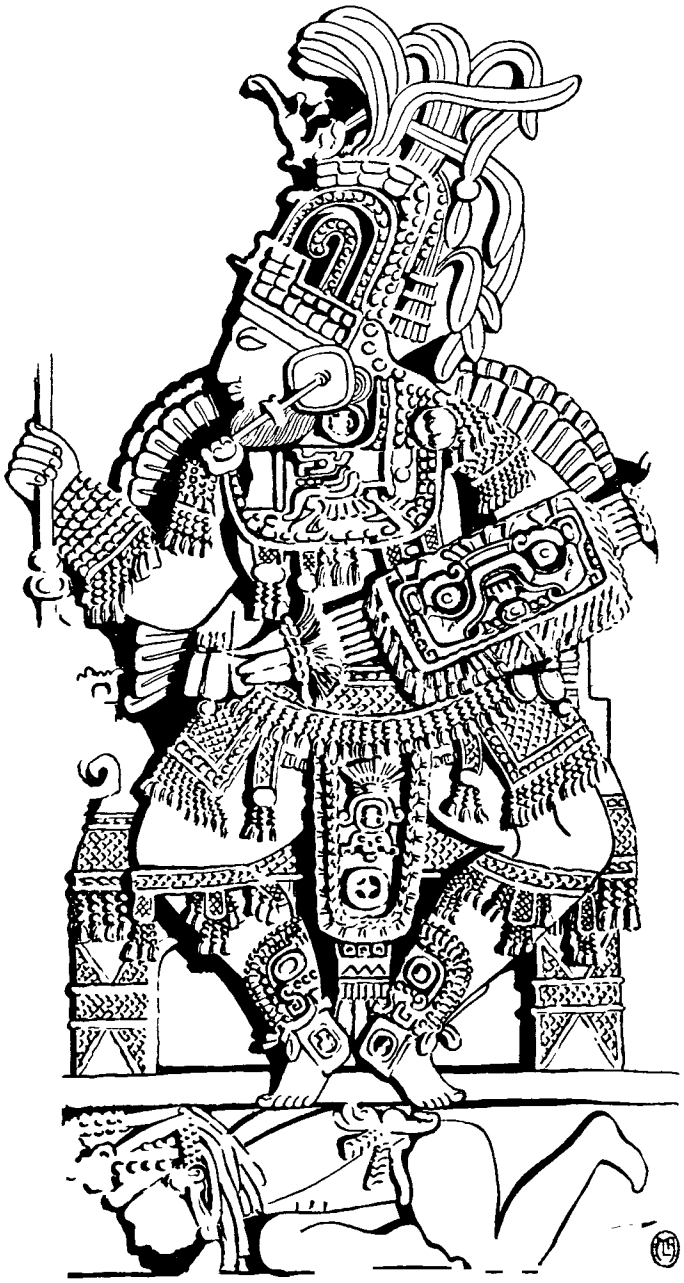
his left arm with his right hand. This is all right so far, but the odd thing is that the hand is reversed. Four fingers show, the thumb being concealed, and the forefinger is where the little finger ought to be, and *vice versa*.

Now look at the captive with the whiskers in the group below. His arms are crossed behind his back; possibly they are tied in that position. His left hand grasps his right shoulder in an action identical with the one just described, except that this time it is the left hand that is shown. All five fingers are seen and they are in reversed position; the thumb is where the little finger belongs and the little finger takes the place of the thumb. Look again at a third figure; the second from the left in the front row of captives. His right hand is also feeling for his left shoulder behind his back. All four fingers are clearly seen and their position again does violence to nature in the same way as before. Yet again, this same man's left hand, which hangs limply by his side, exhibits exactly the same unnatural disposition. I do not believe that the artist was capable of doing these things unconsciously. There should be some other explanation which if we knew something about his traditions and his ideas, might be clear to us.

It is said that Japanese architects will sometimes purposely put a column upside down or commit some other equally obvious error to avoid creating a perfect work, a privilege which, they hold, belongs only to the Supreme Architect, who must have no rivals. I do not know whether some similar idea may have influenced the Central American artist or not, but I am persuaded that there is a reason for the error in his work. Even if he had been so ignorant or stupid or careless as to be unaware that he was doing anything peculiar, the critics would not fail to speak of it openly. I stated that when it was found a few years ago, this sculpture was broken in pieces. I forgot to say that this damage was done by time and the general ruin. It was not due to the opinions of the artist's contemporaries or to anybody's views on art. Whatever may have been his motive for doing this atrocious thing, the Central American artist got away with it.

## A Portrait in Relief

The sculptures found along the Usumacinta River are in bas-relief, sometimes quite flat. The example selected for the next illustration is a stela which has on its face a figure of an important per-



A Portrait in Relief.

FIG. 4.

sonage, perhaps a local governor. The relief is quite low and the lines are very fine. A bearded man is shown in full regalia seated on a chair or throne which appears as if cushioned and tasseled. The high back of this seat is seen behind the head and shoulders of the man who occupies it. The chair is shown in perspective quite correctly and the legs of the man from the hip to the knee are foreshortened. These two things, the drawing of an object such as a seat in perspective and the foreshortening of lines and parts, are worthy of special note. I do not know of any other example of sculpture in relief, or any painting for that matter in ancient America, in which such knowledge of the laws of perspective is so much as suggested. The seat is raised on a dias. On the vertical front of this dias is seen a picture of a captive by way of decoration. The feet of the man occupying the seat rest on the dias.

The feet do not want expression; they are carefully drawn. The toes do not lack definition, yet they are interchanged. The right foot is on the left leg and the left foot is on the right leg. This must have been done with full knowledge and for a reason. I do not know the reason. I cannot say whether the sculptor belonged to a school of artists who professed that good art required the interchanging of feet or who pretended that the true artist had to get away from Nature somehow. What appears to be his error may have been an act of renunciation of a kind not unknown among the world's peoples. The artist may have said to his patron with becoming modesty.

"If I allow myself entire freedom I shall produce a perfect man like yourself. To do a perfect piece of work would be quite natural to me and to the practice of my art. On the other hand, to do so would be a risky business because, since the gods like to think they alone can attain perfection, their jealousy might do me some harm. Besides, they might also send down misfortune on you and on your house. Therefore, to avoid provoking the wrath of the gods and thus causing general calamity, I allow myself to commit an imperfection. I have put your Highness's left foot on the right leg and—*vice versa*. The gods, seeing this, will be deceived and their wrath will be turned to laughter. Instead of which the joke will be on them, ha ha! Moreover, to a really great artist it does not matter. Truly I prefer your feet that way; they are more decorative."

Some people will think that this speech is too long and the explanation that it affords far fetched. They are wrong. Many a



The Capture.

FIG. 5.

great man has had to listen to a longer speech with less in it. As an explanation of the inconsistencies that have been observed on two pieces of sculpture that I have described, its argument is entirely in keeping with beliefs, customs and practices that are common enough among peoples more primitive than ourselves. The true explanation may be quite different, but it is not reasonable to suppose that the artist who made this portrait in relief was so bad a workman that he did not know what he was about.

I introduce this imaginary speech only to bring out the fact that philosophy has not everywhere explained things in the same way and that artists, like other people, differ in their way of making the plain realities of life square with their education. Everywhere some attempt has been made to explain things, and everywhere these explanations give rise to rules governing the conduct of the individual. These rules and the views on which they are based differ widely in time and place. They are sometimes awkward. Hence an artist might find himself embarrassed when, in coping with plain facts, his art comes in conflict with accepted notions, and Things-As-He-Sees-Them must take counsel of The-Things-He-Has-Been-Taught-To-Believe.

## The Capture

Two armed men are in the act of taking captive two who have fallen, one forward and the other backward. These two captives are represented as barbarians and they have certain signs stamped on their thighs indicating perhaps their respective tribes or something of the sort. The relief is very flat and the execution of the lines is more rugged than in the other examples shown. Although the work is wanting in the qualities of refinement and finish that others exhibit, it does not lack either in strength or in skill. The slab, which formed the lintel of a door, measures 78x92 centimeters.

## The Man Behind the Mask

This sculpture is on the reverse side of a fine stela 290 centimeters high. It was found in the ruined city of Menché on the Usumacinta River and it had stood in a public place out of doors. The obverse contains two figures facing each other. The execution of the whole stela shows the highest finish and the best of workmanship. The relief is low and flat, projecting about two inches. On



The Man Behind the Mask.

FIG. 6.

the plain spaces are rows of hieroglyphics sunken in the stone in the finest lines and most skillful cutting. These hieroglyphics are omitted in the drawing.

The subject represented is the standing figure of a man in very elaborate and handsome attire. His face and figure show intelligence and refinement. He wears in front of his face a mask of grim and terrible aspect. He holds in his extended left hand a manikin and in his right hand some other attribute. Although the figure is seen in front view, the face is in profile and is sharply defined behind the profile of the mask. In front of this personage are three kneeling figures with arms folded and upturned faces in an attentive and devotional attitude. These worshippers, or whatever they may be, are represented as uncouth individuals, probably members of an alien and a barbarous tribe.

## A Portrait Bust

The example shown in this drawing is one which I found at Copan among the ruins of an elaborate building during its excavation. It has a long tenon on the back showing that it had been fastened on the façade of the building. The arms were carved in the round, the right lifted horizontally in the plane of the body, and the left raised from the elbow with extended hand. This left arm is broken off in front of the elbow, the right is broken near the shoulder.

I am uncertain whether this bust, which is life size, was part of a complete statue built of several pieces like many others. Although no other parts were found, I am persuaded that it was part of a complete life sized statue adorning the wall of the building.

## An Alabaster Vase

The University Museum possesses a vase, from the Uloa River in Honduras, which belongs to a small group of vessels which proceed from the same locality and which exhibits qualities that make it a supreme example of the type. The material is pure white alabaster; the walls are about one-eighth of an inch thick and the vessel stands on a foot one inch in height. The conventional design on the body of the vase is derived from the head of a serpent or dragon. Each of the two handles represents a pair of animals. The effect of the whole is most impressive and the workmanship is of admirable quality.



A Portrait Bust from Copan.

FIG. 7.



An Alabaster Vase.

FIG. 8.

## A Painted Vase from Guatemala

A group of vases, found chiefly in Guatemala and exhibiting characteristics that distinguish it sharply from other known groups, has for long been recognized from fugitive pieces here and there and also by examples derived from well-defined sources in the course of properly conducted excavations. A piece of this pottery, long deposited in the Museum of Bristol, England, is the one I have selected by way of illustrating the group. The drawing in water colour by Miss Annie Hunter is a faithful copy of the vase itself.

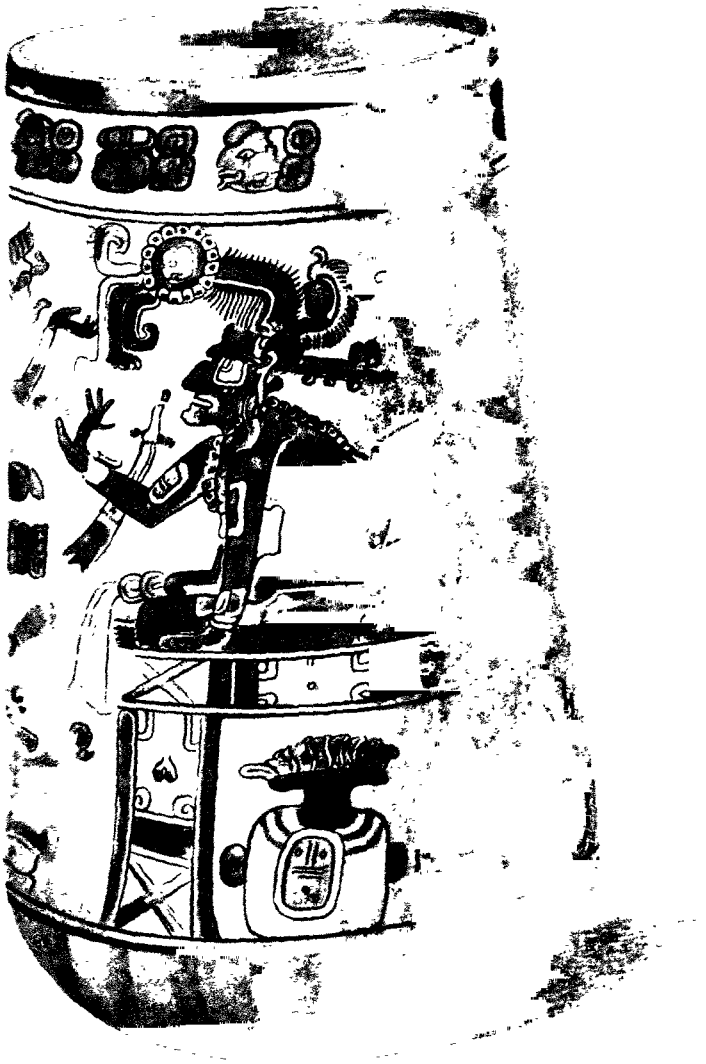
The pottery is made of a fine paste and is baked fairly hard, though not so hard as some other types of vase from the same region. The outer surface is covered with a yellow or cream colored slip with considerable body. To this slip has been imparted a high finish resembling a dull polish, I presume by rubbing with a smooth hard implement before baking. Upon this prepared surface the decorations are painted in red, black and white, and sometimes yellow. The subjects represented most frequently appear to be mythological. Human figures predominate and among the things seen are figures of other animals, symbols, altars, utensils, implements and paraphernalia, conventional designs and hieroglyphics. Classified according to shape, these vases fall into several categories; one of these categories is well illustrated by the example which now is for the first time published.

G. B. G.

Note.—The confusing of left and right in the drawing of hands and feet is not peculiar to Maya art. I recall a panel representing one of the saints, painted by a French artist of the 15th century. In this painting the saint's feet are both right feet. I recall also a Chinese painting of an early period representing a saint both of whose feet are left feet.

Mr. Bishop informs me that he has seen in early Chinese and Japanese paintings, intentional imperfections and inaccuracies of drawing, introduced to avoid offending the gods.

Dr. Luce has called my attention to similar intentional inaccuracies introduced by Byzantine artists into their paintings from similar motives.



A Maya Vase.

# THE TRAIL OF THE GOLDEN DRAGON

BEFORE asking you to follow me on the trail of the Golden Dragon, I want to say in order to give you your bearings that while the name of the monster carries with it a very distinctly Oriental flavor, it has nothing to do with the situation in the Far East. Our subject does not take us farther from home than Central America, where during the period of my explorations I picked up a number of Indian myths relating to different classes of phenomena and falling naturally into as many groups. Among these groups, the most prominent, because of its persistence under a variety of forms and because of its manifold variations depending on local environment, is that which relates to the Golden Dragon.

I have selected for the present occasion a few typical instances to illustrate this myth and the manner in which it occurs; but first I want to sketch briefly the historical background against which these stories and mythical notions are projected under the influence of modern conditions.

In Central America more than anywhere else in the world, the past is separated from the present by a wide and seemingly impassable gulf. Actual history does not go back one step beyond the day when the Spanish conquerors set foot on the soil. And from that day to this the shadow of oblivion has been falling deeper and deeper over the preceding centuries. Nothing could be more absolute than this divorce between the yesterday and today in Central America. The task of bridging over this gulf and reaching backwards for the broken threads of history is one that is beset with great difficulties. When history and tradition are silent we can only turn to the material relics that have survived; to the time-worn monuments which, though lacking an interpreter, carry the mind back into the dim and shadowy past and show us something of its features.

The country is filled with these old monuments. As you travel about you constantly find yourself amid the scenes of an antique tragedy played along ago by forgotten actors; in the fallen temples the altars are bare; the palaces where they feasted are silent and deserted and there is no one to read the writing on the wall. When you happen upon one of these old ruins the first thing that claims your attention, after the feeling of wonder has passed, is the presence everywhere of a monstrous serpent or dragon that seems to

pervade the scene around you like the spirit of desolation and gloom that reigns over these lost cities.

I can give you absolutely no idea of this extraordinary serpent. He assumes the most fantastic variety of shapes, and among his thousand presentments he is never twice alike. He trails his length up and down the slopes of pyramids; he winds along the colonnades; he coils himself about the monuments; he twists his scaly body in and out among the figures on the cornices and he looks out from the highest elevations like the devils of Notre Dame, only a thousand times more conspicuous and infinitely more ugly.

For my part the serpent of Central American ruins gave me a lot of trouble from the first. I saw buildings of various shapes and sizes, monuments and columns and pyramids, all covered over with intricate sculpture with serpents everywhere. The longer I looked the more serpents I saw, and after a while I couldn't see anything but serpents. At last it became quite apparent that the whole motive underlying the decorative system, or the greater part of it, was the form of a serpent and a great variety of ornament was derived from this serpent motive by a process of conventionalization and abstraction. In short, the trail of the serpent was over everything. So you will see that a serpent or a dragon, intimately associated with certain aspects of culture, is a very old institution in Central America and is by no means a modern invention.

One word more by way of introduction. It is a well-known fact that the serpent plays an important part in the social and religious life of relatively primitive peoples the world over, and as religious ideas develop into higher forms the serpent often remains under one disguise or another. But I wish only to call your attention to a special set of ideas that would seem to be pretty generally associated with the serpent in certain stages of social and religious development.

In some of the earlier stages of human thought, various animals appear to come in for a share of divine honours, and the less they resemble man the more certain their divinity. The steps that led to this conception is a subject of much discussion and shrewd speculation. There must have been a time when man had not yet begun to recognize his place in the animal kingdom, when he had not yet begun to look upon himself as the paragon of animals; he was perhaps content to regard himself as the most miserable and helpless of creatures and this state of mind was simply the recog-

nition of a very disagreeable truth, for not until he began to use his mental faculties to some purpose was man the superior or even the equal of other animals. The wild creatures seemed to know more than he did; he envied them the dumb certainty of their instincts and their subtle ways that were guided by a wit beyond his understanding.

Of all the beasts none was more wonderful than the serpent. Its strange subtle motion no doubt inspired admiration and its power of inflicting sudden death made it an object of terror. Man began to associate the serpent with the unknown powers and it became identified in his philosophy with the phenomena of nature. Because its gliding motion was observed to resemble the river in its course, the resemblance was taken for an actual relationship and the river became a great serpent endowed with the attributes and the divinity of the snake, and thus the snake became identified with the water.

What resemblance could be more plain than that between the trailing course of the lightning across the clouds, its sudden flash and death dealing stroke on the one hand and on the other the sharp outward lash of the venomed serpent's head and the quick backward stroke after the blow has been delivered? And so the lightning is a great serpent that dwells in the sky and by the same irresistible logic the serpent became a God of Storm and of the Waters.

In the north of Scotland there is to be seen a huge earthwork in the form of a serpent resting upon a bluff that overlooks one of the lochs. In Ohio another great earthwork represents a serpent with his head resting on a bluff that overlooks the river. In each case the serpent looks out upon the water and this is by no means an accident but the result of deliberate purpose. It is to be interpreted as the symbolism corresponding to a definite set of ideas. It is not difficult to divine what these ideas were. Our mental habits and the language we use suggest a logical explanation. We speak of the course of a river being serpentine; a river in England is called the Serpentine and in the poetry of Europe you may recall many examples in which the figure is used. Moreover, we frequently hear of the sea serpent, which in all probability has been suggested by the undulating motion of the waves. Likewise the name of the Kennebec River, according to very good authority, means in the Indian language the Serpent.

Now the American Indian, whose mental habits lead him to

look for family relationship in all things in the material universe and whose language, rich in figures and in concrete terms, is well adapted to giving expression to such artificial relationships in the realm of nature, describes the river, like his white brother, in terms suggested by its resemblance to the serpent. But he does not stop there. His animistic view of nature leads him to look upon the river as a living conscious being, actuated like himself by motives good and evil. He is not careful to distinguish between subjective and objective things, and so, mistaking an accidental resemblance for an actual relationship, he conceives the river to be in reality a great serpent endowed with all the attributes of the snake. Moreover, the river is forever flowing into the sea, and so the spirit of the serpent pervades the ocean itself.

What I want to bring out is simply this intimate relationship which exists between the serpent and water in the Indian's philosophy.

There are in Central America numerous dry cañons or old water channels often running for miles across the country and cutting through the mountains. These were at one time occupied by torrents, but the precipitation and drainage of the country has become changed in such a way that the old channels are now dry. Such a cañon is called by the Indians "The Trail of the Golden Dragon."

The monster is associated with water, the element in which he dwells. Wherever there is a beautiful pool in a secluded spot, it is sure to be the abode of the Golden Dragon.

In the good old days before the stranger came he was a god, and when the people made him offerings he would condescend to receive their gifts and the worshippers had the privilege of beholding their divinity; but in these degenerate days he accepts no gifts and it is only by accident that favored mortals chance to see him.

On the high table lands that lie along the boundaries between Honduras and Salvador there lives a tribe of Indians called the Lencas. Their territory is intersected and cut up by a number of dry cañons such as I have referred to. In their chief village there lives a privileged class, a true aristocracy, very strong in pedigree but weak in numbers, for they are diminishing rapidly. They are the descendants of the last king of the Lencas and they believe that when the time is come, one born among them will be a great king, but they must wait until the sign is given them.

Not far from the village there are a number of great rocks, and one detached mass rises to a height of about fifty feet with almost vertical sides and of such dimensions that a good sized army might camp on its summit. It is protected in such a way by the cañons that it is at present inaccessible, while deep in its base a great cavity worn by the floods forms a basin of water very deep and clear. It would be hard to find a more wild and picturesque situation. Stretching away to the south can be seen the beautiful valleys of Salvador and beyond them three great volcanic cones, none of them less than 12,000 feet in elevation and one of them in constant eruption. It is a scene well calculated to inspire heroic deeds and to breed a race of brave men.

Lempiro, the last of the Lencas, was a great and mighty king. He had a palace on the top of the table rock and 30,000 warriors obeyed his command. He vowed that he would drive the Spaniards into the sea and made himself so terrible that they organized an expedition to rid the country of so dangerous a foe; and so in time the Spanish forces appeared before the rock upon which Lempiro and all his warriors had retired.

Now the Golden Dragon lived in the pool in the base of the rock and there the king and his wise men would make their offerings and consult the oracle. It seemed that on a certain day the oracle was unfavorable and Lempiro himself predicted that the time was at hand when he and his house should fall. Therefore he directed that a great golden chain which he wore around his neck and which was so heavy that it took two men to lift it, should be thrown into the pool as soon as his fate overtook him.

The Spaniards camped on the plain below the rock and their leader came forward and called upon Lempiro to come out to the edge of the rock for a parley. At the same time he caused a crossbowman to be concealed near by, and as Lempiro came forward and began to speak he was struck on the head by a bolt from the crossbow. His body, pitching forward, fell to the base of the rock and in the night his people took the chain and cast it into the pool and buried their king on the height above. Then, submitting themselves to fate, they scattered among the mountains. Afterwards came the prophecy that when a child is born of royal blood with the mark of the dragon on his breast, then will the old order of things come again and a king will rule over the Lencas as Lempiro ruled. Meanwhile Destiny sleeps at the bottom of the pool in the shape of

a Golden Dragon. He never appears to man and he gives no sign, but on one day in each year, the day on which the sun passes the zenith, if your eyes are good and clear and you look at the right moment, when the sun is directly overhead and the vertical rays penetrate the depths of the pool, you may see the glint of the golden scales, and if your eyes are very clear you may see the Golden Dragon stretched out asleep, holding a great gold chain in his mouth.

Now I am going to take you to another part of the country where the Uloa River winds through the plain of Sula and flows into the Caribbean Sea, a region forever associated with the deeds of the Bucaneers. Here the Spaniards of the sixteenth century found a peaceful native population cultivating the soil and living in towns and villages. The adventurers were so pleased with the region and the prospects of gold, that they founded settlements and built forts along the river and prospered greatly at the expense of the Indians, for whom nothing remained but cruel slavery and consequent extermination. Then came retribution in the shape of the Bucaneers and Gentlemen Adventurers. These honest sportsmen, English and Dutch they were, had a habit of making little excursions up the river in small boats and laying the Spanish settlements under contribution.

If the exact amount of gold demanded was not immediately forthcoming they were always ready to resort to the most extreme measures of violence. It is not surprising that the Spaniards found the operation of mining under such conditions so unprofitable that they abandoned the mines. Then the Bucaneers burnt the settlements and destroyed the forts and let in the jungle so that to this day the jungle people have the whole region to themselves; and the wolf pack hunts along the river bank at night and the bandar log makes the darkness noisy with senseless talk and the panther lays down the jungle law. There are also a few villages scattered along the river banks, but they are there only by the sufferance of the jungle folk. The people of these villages are rather a mixed lot, their ancestors being Spaniards and Indians and Negroes, and the redeeming thing about them is that they are few. Yet I did not fail to find among them people who showed good will and courtesy and some who were kind to me. There was another inhabitant in the region. I met him one day in the jungle,—a solitary Indian who lived by himself and hunted in the forests and fished in the river. His name was Nicho. He was held in great dislike by the

people in the villages, being as they said a low savage and not a Christian. He did not approve of them any more than they approved of him, only there was this difference: they were afraid of him and he wasn't afraid of them. They gave him credit for having killed thirteen of them in his time. After our first encounter he began to make somewhat sullen advances, a demonstration that surprised me, since it was notoriously his habit to shun his fellow men. This show of sociability was explained afterward when he told me that I was better than the people on the river. After that I believed everything Nicho told me.

Once we made an excursion into the jungle to visit a wonderful enchanted pool in a deep ravine that Nicho was acquainted with. I had heard of this interesting place from others, but none except Nicho had seen it, though all on the river were familiar with its magic echoes. This ravine sometimes sends out a loud melodious sound which may be heard many miles away, and is regarded by the inhabitants of the region, both the jungle people and the villagers, as an infallible sign that it is going to rain. The sound is so modulated as to indicate by its pitch whether the coming storm is to be heavy or light. The amount of promised rain is in exact proportion to the volume of sound, and thus proclaims to the accustomed ear with unerring precision, the approach of a passing shower, or heralds the terrific thunderstorm of the tropics. On account of these phenomena the place is called *La Quebrada Encantada*, The Enchanted Ravine. As we proceeded on this journey we seemed to be entering the very heart of the mountains, of which the dark masses towered above us. We entered a deep ravine, which as we proceeded grew narrower, while the sides grew higher and more precipitous. Arriving at our destination, the thing that attracted attention was a cataract that came tumbling down the side of the mountain and after a final leap of fifty feet was precipitated into a great circular pool about one hundred feet in diameter and very deep. The pool is surrounded by vertical walls of dark gray rock except at the outlet in front. The refreshing coolness of the place was in pleasant contrast to the closeness of the jungle and the heating exertions of the journey, while its wild romantic charm was in keeping with its legendary associations, and made it seem a fitting place for sacred rites and mysteries. It is just such spots that man in a state of nature endows with supernatural gifts or associates with his ideas of power and wisdom. Paying divine honour to that which inspires

in him feelings of admiration and awe, he identifies it with some spirit which he worships as the author of things or with some lesser divinity who represents one of his attributes as ruler over the powers of nature. In other lands this spot would have been a rendezvous of elves or a favorite haunt of naiads, but the savage mind dwells darkly on the grim and terrible in nature, and so to the sombre imagination of the Indian it was a dragon that kept guard over the sacred pool and dwelt in its enchanted depths.

According to Nicho this pool is the abode of a Golden Dragon. In former times before the Spaniards came, it was lined with golden pebbles and the sands at the margin were grains of gold, and it was the custom of the Golden Dragon to rise occasionally to the margin of the pool and receive the offerings that were made to him by his people. If they wanted rain they would bring their offerings and lay them on the golden sand beside the pool or cast them on the water; then while all the people chanted a prayer the dragon would rise from the cave where he dwelt in the depths of the pool and receive the good things that were offered him, and there was never a drought or a famine in the land. Then when the Spaniards came and the people were driven from their homes, the golden pebbles and grains of gold disappeared and the Golden Dragon, retiring into the uttermost corner of the watery cavern, withdrew forever from the upper world. There he still lives and controls the winds and clouds that bring the rain.

The spirits of the Indians too still hold their meetings of an occasional evening by their accustomed pool, now lost in the solitude of the forest and it is the sound of their chanting that makes the voice of the ravine.

These two characteristic tales are sufficient to give you an idea of the legend and the manner in which it occurs, but I might go on and relate many others of a similar character; for instance, there is the Lake of Amatitlan in western Guatemala. It lies at an elevation of 8,000 feet above the level of the sea and has no visible outlet, and no plumb line has ever been found to reach the bottom. It is surrounded by mountains on all sides and on its shores are the remains of many ancient towns and villages destroyed by the Spanish conquerors. The Golden Dragon lived in the lake and was the chief divinity of those who dwelt on its shores. They made vessels of clay of curious shape and in these they placed incense made of copal and set them adrift upon the lake, and the watcher on the shore,

observing the various signs and omens that attended the vessel with its flames as it was received into the water or drifted out of sight, gave each its proper interpretation and in this way settled the problems of life and facilitated the administration of government. These ceremonies are no longer performed, but if you send a diver into the bottom of the shallow water near the shore, he will bring up specimens of the old vessels in which the burning incense was set adrift.

One very interesting form of the legend associates the Golden Dragon with the bird called the Quetzal, or Kezál as the Indians pronounce it. Away up in the highlands of Guatemala, remote from the paths of civilization, there is a very remarkable cave called the cave of Lankin. The Lankin River has its origin somewhere in the underworld and rushes forth from the mouth of the cavern in the form of a mighty torrent. According to the story, you can follow the river underground for miles and the cave is very beautiful.

This cave was once the highroad to an ideal land that lies somewhere away to the East. In that land the corn and the cacao and the tobacco grow of their own accord, and there is no such thing as sorrow or hunger or death. It is from there that the sun sets out in the morning and there he returns at night. It was there that the ancestors of the Indians lived at the beginning, but for some sin they were driven into this world of trouble. For a long time they wandered in darkness underground, but at last they emerged from the cave, and lest they should find their way back and at the same time to prevent them from perishing utterly, the waters were sent after them to save them from dying of thirst, and the Golden Dragon came forth with the waters to dwell in the depths of the cave and watch over man's earthly destiny; but in order to return to the happy land the Indian must die, for the spirit only may find its way back.

The region that I am speaking of now is the home of the Quetzal. Of all the birds of the forest his plumage is the most magnificent, but he is also the shyest and most silent of birds. He lives in the deepest solitudes of the forest and the only time when his note is heard is during the mating season when the male bird is calling to his mate and then the cry is low and mournful as though the little breast were full of sorrow. And so it is, for the Indian knows all about it, having shared the same misfortune himself. In the beginning the Quetzal, like the Indian, lived in the beautiful land of the East where sorrow is not known. He was first of all the birds;

his plumage was dyed in the rays of the rising sun and he filled the wood with his joyous song, but in some way that I have never been able to learn, he shared in man's disgrace and accompanied him to this world. Thinking of the lost Paradise, he forgot his joyous song and retired into the gloomiest depths of the forest, where he passes his life in mournful brooding silence.

There is no doubt that these legends come down to us from a very remote antiquity, perhaps the same antiquity about which the venerable monuments are so eloquently silent. Perhaps these are the faint echoes of forgotten rites that were performed before the altars of the feathered serpent. Perhaps they are the last surviving remnants of the old religion of which that sculptured monster is the surviving symbol.

On the other hand, I think it may well be doubted whether any of these myths and legends are directly related to the ideas embodied in the ancient Central American art. The legends of the Golden Dragon seem to belong to an earlier stage of culture. In the sculptures, as Maudslay has surmised, the dragon has passed through a process of conventionalization in which the original character seems to be lost and he survives only as a symbol. He is no longer an object of worship, and while he points unmistakably to an earlier period of serpent worship, that period had been left behind, and in the higher culture that followed, the serpent remains embalmed in the art and literature of the nation.

The myths of today point, I think, to the earlier stage of serpent worship pure and simple, and therefore to a people nearer to the condition of primitive man than the builders of the lost cities, but related to them by a common set of mythical notions which may or may not have had a common origin in some indefinitely remote past. In short, there is nothing to prove that these myths carry us back to the same epoch and culture as the monumental remains, but, taken in this connection, they illustrate a definite process that is natural to native American culture. They reveal, moreover, a well marked law of uniformity that shapes the thoughts of men and gives rise to a certain type of ideas, corresponding to a definite horizon. These ideas find expression in different ways but chiefly in Sculpture, Painting and Story Telling.

G. B. G.

# LEGENDS OF KIT-SELAS

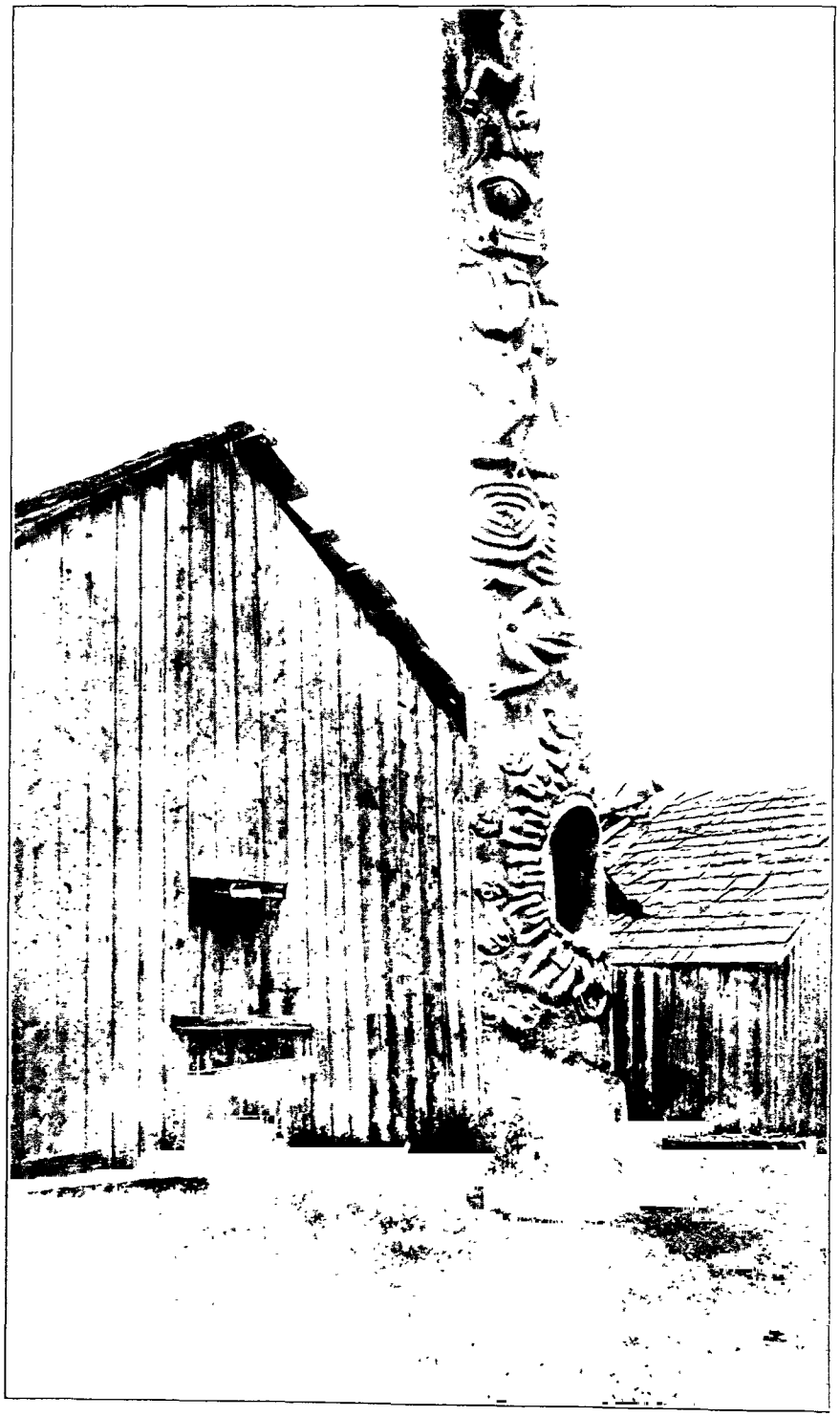
THESE stories were told to me in the summer of 1917 by Walter Wright and I wrote them down. Walter lives on the Skeena River between Kitsamkalum and Lakelse in Northern British Columbia. He is well known and respected by the white settlers in that district. He is an industrious Indian and works night and day at his fishing and in the new logging camps or on the ranches to support his family, which includes not only a wife and children but mother-in-law and nephews and nieces to the number of twenty or more. During the short period of our acquaintance I formed a great opinion of Walter. I have tried to preserve the style of his narrative and as far as possible his own words. Clearness required rewriting, and the written story loses a great deal because it lacks the picturesque and dramatic quality which was imparted to it in the telling. It had, moreover, to be abridged owing to the shortness of the time at my disposal and on this account much matter of interest is doubtless omitted. I present it on the authority of Walter Wright, the lineal descendant of Nis-ha-was the Great Chief. I am giving now only the first part of the legends of Kit-selás. At another time I may give more of them to readers of the JOURNAL.

G. B. G.

## THE MIGRATION

It happened long ago, away up the Skeena River near the place where Hazelton is now. There was a big Indian town at the foot of the high mountain; it was so big that many of the people did not know each other. One day a hunter went up into the mountain to hunt wild goats and he happened to catch a small he-goat and brought him down to the town and gave him to the children to play with. But the children were cruel to the little goat, and sometimes pushed him into the fire, and they tied pine torches on his horns and drove him about the town at night.

One day a poor man who was passing by said to the children, "What are you doing to that goat?" and they said, "What is that to you?" Now this man lived by himself in a small hut apart from the town, and he took the little goat and carried him home and cared for him and when he was healed of his sores the man took him at midnight across the river and carried him up into the mountain and let him go.



A Totem Pole at Kit-wan-kool.

FIG. 9.

After some days a stranger arrived in town dressed in a bear-skin robe and with feathers in his headdress, like the messenger of a chief; and he called the chiefs of the town together and they came with their servants and listened to him, and he spoke to them all, saying that he was come from a chief that lived in the mountains to bid them to a feast. And they wondered and were at the same time well pleased, and on the following day many of the chiefs and of the people went out after the stranger, and the poor man that had rescued the little goat also went with them.

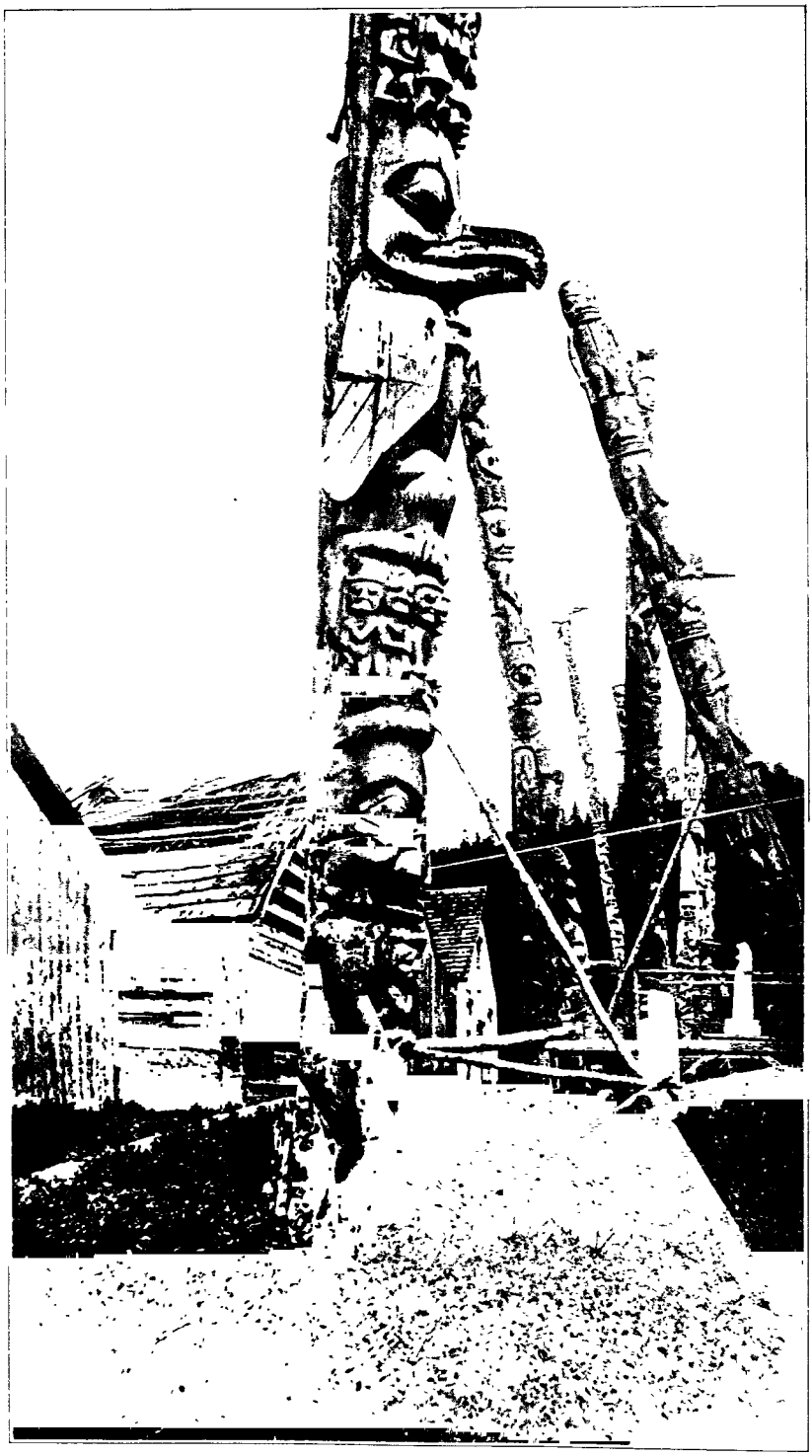
And the stranger led them up into the mountain and in the evening they came to a big town and were shown into a very big house, bigger and finer than any they had ever seen, and each chief was shown to his place according to his rank, but the poor man sat by himself in a corner against one of the posts that supported the roof; and there came one belonging to the house and sat by him.

Now the house was full of people, both the people of the hosts and the people of the guests, and when all had been made ready they danced to the sound of the drum and to the sound of the horn. And when the dancers stopped to rest many wonders were seen, for certain shows had been made ready for the guests. At one end of the house there was a screen and a wild goat came from behind the screen and sang a song and danced, and as he danced the mountain shook and the house rocked.

After that the people of the town led their guests out through the door one by one to go and enter into their houses where they might eat and sleep, for the night was far spent and it was very dark. But the poor man sat by the post and the one that sat by him told him to stay, and he stayed by him.

By and by the dawn began to break and the man that sat by the post found himself sitting on a rock on the steep mountain side and a little goat stood by him, and far below him lay the dead bodies of all the guests, for all the chiefs and the people as they were led through the door fell down the steep mountain and were killed, and when the poor man saw it he began to weep.

The goat said to him, "Don't be afraid or troubled, for I will help you. Remember when it was hard times for me, and the people laughed at me, and the children put me in the fire for sport, you took me and carried me to your house and cared for me, and when my sores were healed you took me across the river at midnight and carried me far up into the mountain and set me free. Now



Totem Poles at Kit-wan-kool.

FIG. 10.

look at the people who did these things to me, for that is why they were called, but do not be afraid for yourself, for I will repay you."

And the goat said also to the man, "Put your hand on my shoulder." And the man did so and very slowly and gently the goat began to move down the steep mountain side, and the man descended by the help of the goat, and when they had reached the valley below the goat said to him, "Go, tell the people that are left what you have seen, and teach them not to be too proud or arrogant or cruel." So he left him, and the man returned alone and told the people that were left what he had seen, and for many days he taught them not to be too proud or arrogant or cruel.

Bye and bye the people began to forget and there was a small lake near the town where they caught trout. One day a young man, having caught a trout mocked him and stuck feathers in him, and put him on his head like a crown, mocking; and he danced about in this manner, making sport.

Next day a very big and strong grizzly bear came out of the lake and began to kill the people. The best hunters went out and tried to get him, but their arrows were broken and he continued to kill the people and many of them fled. Then it happened that no fish could be caught, and there was no beaver and no deer and no ground-hog, and the hunters all returned empty from the mountains, and there was no food and the people were hungry and times were very hard.

Now there was a good man who always tried to do what was right, and his name was Nis-ha-was. And Nis-ha-was said to his family, "Why should we stay here and starve in these hard times? Let us go and seek out a country for ourselves, for we get nothing to eat and if we stay we will die." And they said to him, "It is good that we go."

So Nis-ha-was took his wives and his sons and his nephews and his nieces and their wives and their husbands and as many as were in his family, and went out from the town and from all the people and came down the river. Now in those days the people that lived far up above the big canyon did not travel in canoes, as did the people that dwelt below. So Nis-ha-was and his people came through the forest and over the rocks, climbing and descending for many days, and they came to Kit-wan-ga above the great canyon, and the chief of the town was Stauch who was of the people who dwell on the Nass River and deal in the oil of the eulachon—



Totem Poles at Kit-wan-kool.

FIG. 11.

the Nishka people; and the heart of Nis-ha-was was turned toward Stauch and he stayed at Kit-wan-ga, he and his people.

Now at that time there was a great dam in the canyon that the beavers had made; it was made of many logs and of rocks and of mud and it was very high and the water of the river was spread out above the canyon, and the water that came over the dam was very big. And there was much game in that country in those days, and Nis-ha-was saw that the country was good and he said to Stauch, "Let there be peace between your people and my people, for I am inclined towards you and I have set my heart upon the country that I might settle in it, I and my people, somewhere round about."

But Stauch did not like these words and he was turned against Nis-ha-was and said to him, "It is better that you should go and not delay your going, for it is not well that you should stay in the country where I dwell, for there will be no peace between your people and my people, but war."

And when Nis-ha-was heard this he was sad and said to Stauch, "Yet let us stay with you a little while until I have found another country that I can call my own, and wherein we may settle and live in peace."

But Stauch was turned the more against him and he said, "It is not good that you should stay even one day more, therefore go." But Nis-ha-was was a man quick to anger and he answered roughly and gathered his people together and fought against Stauch, but they fell upon him and were too many for him and drove him away. Now in this battle a nephew of Nis-ha-was, a strong man and a great warrior, was killed; and Stauch's people stuck his body on a pole and set the pole up in front of the town; and the name of this nephew was Anyoskiat.

Nis-ha-was continued his journey down the river, and after many days arrived below the canyon and there he found a sheltered place at the foot of the high hills, and he settled there and built a town and called it Kit-selás, which, being interpreted, means "The people of the Canyon." And they raised a totem pole and the name of the totem pole was Haast.

## How Timnona became War Chief of Kit-selas

Years passed and Nis-ha-was was growing old, but he thought that he was still a pretty good man and felt that he would like to make his name known before his time came to die. He was talking



Totem Poles on the Skeena River.

FIG. 12.

pretty strong about the old times and about the journey when he led his people down the river and founded Kit-selás, and he stirred the people of Kit-selás and set them thinking. And there was a young chief in Kit-selás, a good man and a strong man, who listened to the counsels of Nis-ha-was and the young man's name was Timnona. And the old chief took him and instructed him, and the young man trained continually, eating little meat, exercising always, exposing himself to hardships in the mountains and bathing all winter in the frozen river. And he practised with the bow and with the spear and he wore the heavy armour of the warriors. It was made of three thicknesses of hardened moosehide to cover the breast, and it was made of hard wood and leather to cover the legs and feet and the covering of the head and face was made of two pieces of wood carved with the crest of Kit-selás, the bear, the totem of Nis-ha-was. The armour was all in front, for there was none behind. So Timnona became a great warrior, a strongheart and pretty quick and he was a nephew of Nis-ha-was, and he was the champion among the warriors of Kit-selás.

Then Nis-ha-was led his people out to battle against the town of Usk. Now in those days the warriors carried bows backed with sinew, very strong, with arrows made of the haw tree, and they carried spears long and heavy, tipped with bone; and some carried only hooks fastened on poles to catch and drag forward an enemy who was wounded or faint, for it was the custom to cut off the heads of the slain warriors and carry them away as trophies.

And the manner of fighting was this. They dug trenches and piled up the earth in front of them and the two sides faced each other in the trenches wearing their armour, and they sought to shoot each other across the ground between. And sometimes a warrior would challenge the enemy to send a champion to meet him between the lines, and when they met they fought with spears till one or the other went down.

Now when the warriors of Kit-selás met the warriors of Usk in this manner and when they had fought for a time in the trenches, Timnona, the war chief and champion of Kit-selás, met the Usk leader in single combat between the lines and Timnona's spear found the joint between the two pieces of his opponent's head-gear and the point entered his eye and came out at the back of his head and Timnona cut off the head of the Usk leader and his followers fled to the mountains. And Nis-ha-was burnt the town of Usk and saved

the children alive and took them and returned home. And the people of Nass River have the figure of Timnona carved on their totem poles till this day as a memorial of this deed.

## How Nis-ha-was Sought Adventure on the Sea and What Happened to Him

After this Nis-ha-was remembered the people down on the coast about Kitemat Arm. He went down and found a small town which he destroyed, taking prisoners and a quantity of skins and coppers and ten war canoes.

Embarking in these canoes, he went down the coast and landed at Kitlow River, where there was a town. He landed at midnight and surprised the people, who abandoned the town and fled to the mountains, and Nis-ha-was plundered and burnt the town. By and by the people came back and fought, and a certain man, a nephew of Nis-ha-was, was killed. Then he continued his voyage down the coast. When he had arrived near Bella Bella, Nis-ha-was saw a mountain with smoke rising, and climbing the mountain he found a hut with a young maiden who was passing her period of seclusion according to the custom of the Indians and with her was an old woman who was taking care of her. He also found a small boy and he took all three and returned to his canoes. Now Nis-ha-was knew that his prisoners were people of importance, and wishing to know more he asked the woman to tell him their names and ranks, but she refused. Then he threatened to kill them all with a spear, and she told him that she was the sister of the chief of Bella Bella, the girl was the chief's daughter and the boy his nephew.

Nis-ha-was now turned toward Queen Charlotte Islands, for he wanted to try his luck against the Haidas. He had ten canoes and in each canoe were about twenty warriors, and all the warriors in a canoe were members of one clan, for clans always fought together; in this way they fought best.

Now it happened that as Nis-ha-was went on toward Queen Charlotte Islands he met a fleet of twenty war canoes and they came from the place where Fort Simpson now stands. And these people laughed and mocked him, saying, "What are you doing on the sea, and what do you know about seafaring? Go back into the interior where you belong and leave the sea to better men and to men that know a paddle from a pounding stick," and when they had spoken so they all cried "amayám! amayám!" laughing at Nis-ha-was.

Now the language of these strangers was so close to the language of Kit-selás that Nis-ha-was could understand what was said, but this one word he did not understand, for it was new to him. And when he heard their words he said to his people, "Keep quiet and don't say anything, but turn the canoes toward home. It is all right, *amayám*." And they turned and went about quietly, and as they went on their way toward Kit-selás one of the chiefs with him said to Nis-ha-was, "What did you mean by that manner of speaking when you said, 'It is all right, *amayám*'?" Then Nis-ha-was made answer, "A man child will be born in Kit-selás and he will be called Amayám; therefore let that name be remembered as a memorial of this day." And they understood, and all the warriors cried "Amayám."

They went on their way and came to Kit-kala and made friends with the people of that town, for it was a good town and its people were good people; eagles they were. After they had stayed for a time at Kit-kala they went and returned to their own town and landed once more at Kit-selás with their prisoners and their booty, for they had taken much booty by the way.

## Death of Nis-ha-was

After these things Nis-ha-was grew old and feeble, for his years were more than a hundred, and he could not see, for he had become blind with age, and he gathered his people about him and told them he was about to die; and he ordered a feast and assembled all the people, and when they were all come together he stood among them and told them the story of Kit-selás. He told how long ago there were hard times and hunger in the country where he was born, and how he gathered all his family and led them safely down the river to the big canyon and built them a town, and he told what they had done on the journey and how Kit-wan-ga fought against him and killed his nephew, Anyoskiat, and stuck him on a pole. And he told all that had happened to him after he had built Kit-selás, and how his people grew and multiplied and became strong. And he chose from among his nephews a young man whom he called before all the people, and said, "I am about to die, and when I am dead you shall honour this young man as Nis-ha-was. Follow him and obey him as you have followed and obeyed me." And he gave his name and his chieftainship to the young man, and spoke to him saying, "Remember Kit-wan-ga and do not forget my nephew Anyoskiat whom they killed and stuck on a pole." Then he died.

# THE ART OF QUILLWORK

AMONG the Indian women of America the arts and crafts took a prominent place as an occupation and as a source of pleasure. Needlework and other arts that employed the same technical process were among the arts most cherished and cultivated by Indian women. Among certain tribes of North America a form of embroidery commonly called quillwork became highly developed and is much admired today. By means of this art the Indian women got results much better than the later day beadwork which came into use only after the coming of the white man.

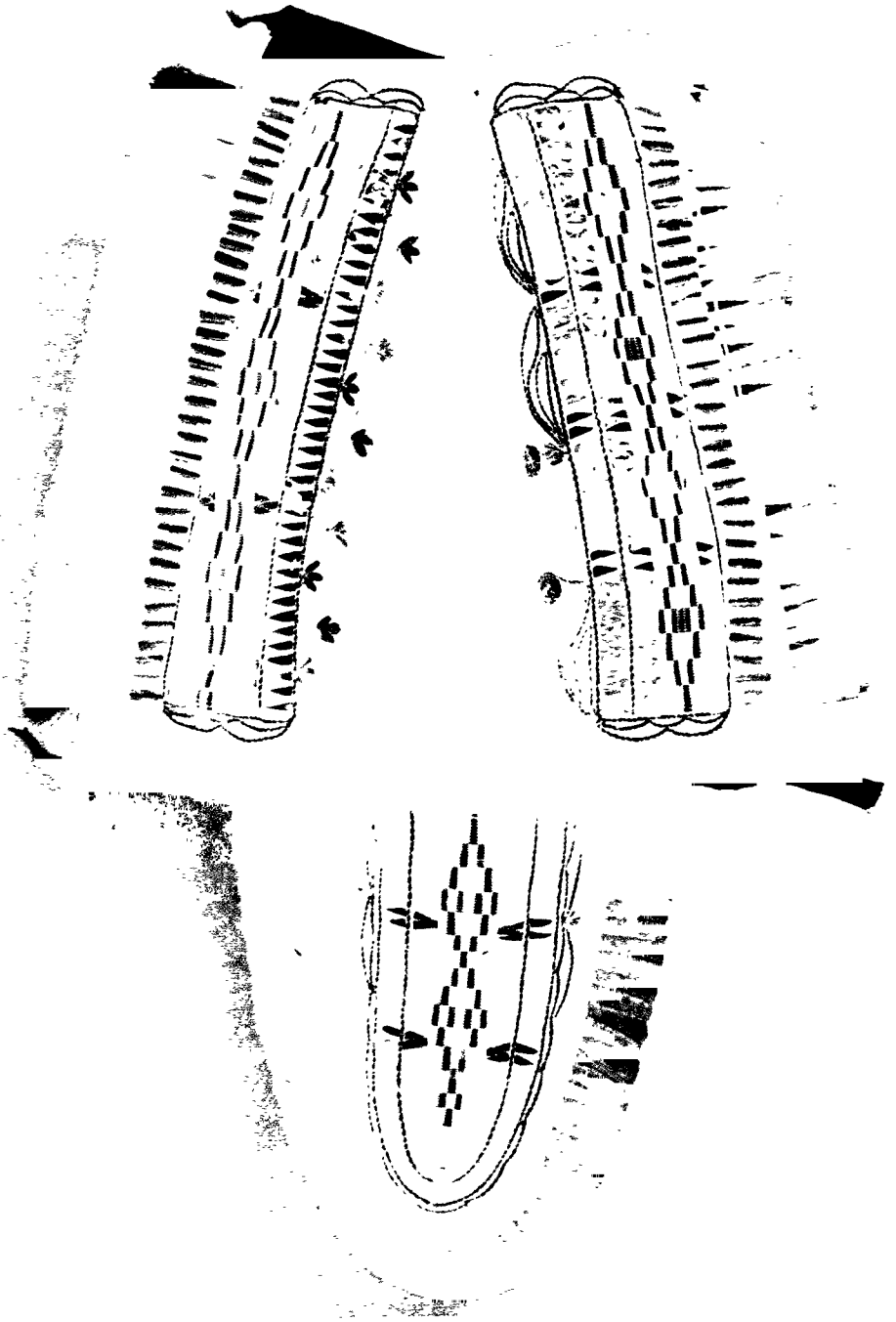
She had learned to use the dyed quill of the porcupine and thus had developed a distinctive American art, an art not existing in any other part of the earth. In fact, the art of quill decoration seems to be almost the only fine art which is unique in occurring only in North America.

Many of the methods used in applying the quills were readily adapted for work with beads so that many of the operations were bodily taken over and very similar results obtained. Work with beads was faster and easier, so it was not long before the quillwork began to deteriorate. Most of the specimens of the early technique in quillwork have disappeared.

It is unfortunate that most of the best pieces of quilling extant were collected so long ago that there remains little information regarding their makers or the meanings of the designs. Moreover, the regions where the natives used the porcupine quills for decoration are not confined to the habitat of that animal. The Cheyenne and Arapaho are several hundred miles from any place where the porcupine could be hunted, and yet these tribes used vast amounts of quills. These were obtained by barter from those tribes living in the habitat of the porcupine. Among many tribes quills served as a medium of exchange similar to the dentalium shells of California or the wampum of the North Atlantic states.

Hunting the porcupine was the duty of the men who "treed" and shot it, trapped it, or else dug it out of its burrow. In the last case it was sometimes caught in a tanned skin or blanket and held while its quills were plucked out and then allowed to go. Usually it was killed and roasted entire like a suckling pig, being esteemed a great delicacy.

The women sorted the quills according to size and then dyed



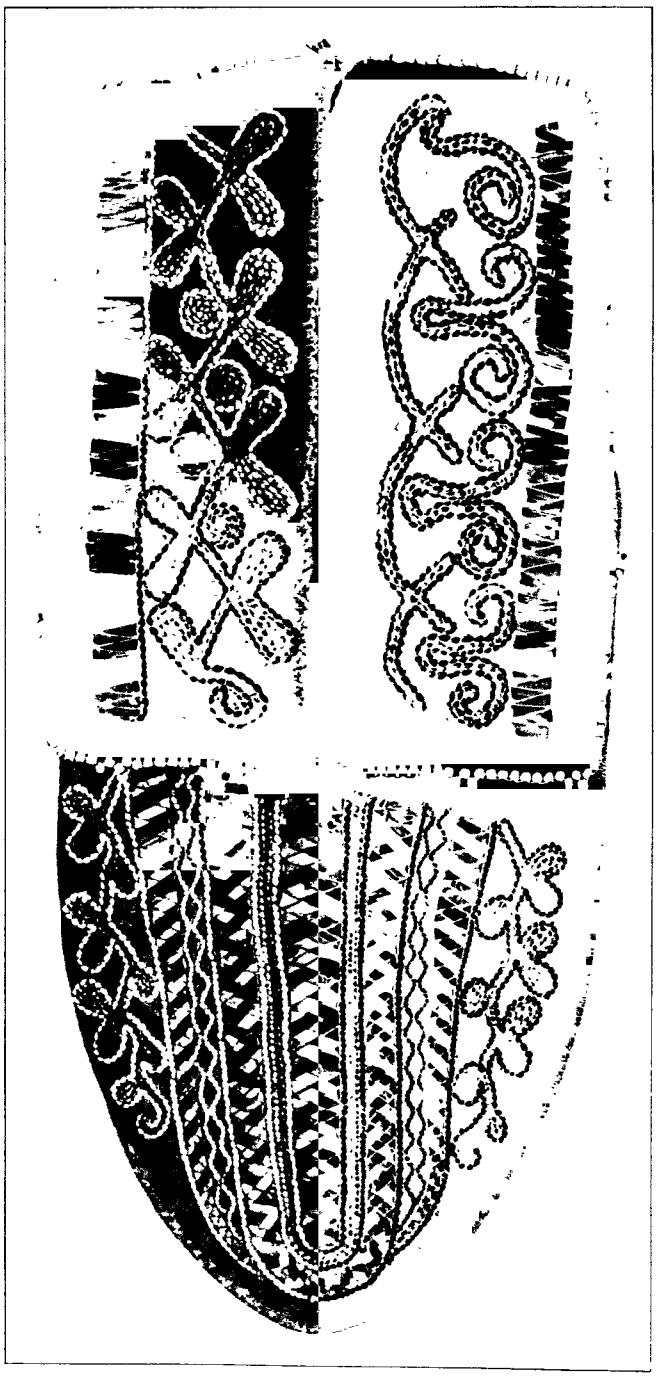
A Huron Indian Moccasin

them by boiling in some sort of vegetable dye. Reds, blacks, yellow and more rarely green, a faint blue and a dark purple were used. Tamarack bark, spruce cones, and several varieties of berries were used to produce red. Walnuts and wild grapes furnished blacks of different qualities. Wild sunflower, the cornflower, pine bark, and willow root supplied the yellows. Blueberries and larkspur gave different shades of blue. Many other plants gave different shades of these colors. The Indian woman had to be well versed in plant lore to secure the desired dyes.

Many methods of working were devised and complex foldings and stitches were employed to develop different symbolic designs. The only implements used even in the most intricate work were an awl and sometimes a piece of bone to flatten the quills. Some sinew thread and usually some bark or leather patterns were also necessary.

The Museum possesses some fine examples of quillwork. The moccasin, Plate II, is one of the best examples of this unique American art in existence. It is one of several similar pieces given to the University Museum by Mrs. W. H. Miller of Media. Several different techniques are well illustrated in this specimen. The simplest is based upon narrow lines of quilling forming a series of curves and rosettes, which makes a very pleasing border for the body of the ornamentation. Incorporated in this border is a number of three-pointed floral elements showing a second method of applying the quills. The next row of quill work is rather broad and shows a very interesting and ingenious method of folding the quills. The top edge of the left flap shows a variation of this by which a pretty effect is produced by using red and white quills together. Elsewhere in similar bands this modification is used for short spaces; for instance, in the blue bands where yellow quills are introduced to relieve the monotony of a solid color.

The central panels of the decorations show perhaps the most cleverly contrived of all the methods of quillwork ornamentation. They appear to be made up of a large number of minute cylindrical pieces of quill which have been strung like beads to form a geometric design. Even upon examining places where the quills have been worn through, one receives the same impression, but upon close examination it is found that the entire piece is ingeniously and carefully woven and that it is the flattened quill nearly surrounding the woof thread that gives the beadlike appearance. This weaving



A Huron Indian Moccasin.

Decorated with red, blue, green, yellow and white quills.

FIG. 13.

was a very slow process and only the finest of the quills were used. These had to be matched in size and it is very remarkable how uniform they are in any one pattern. The beadlike rows in this pair of moccasins are almost exactly fourteen to the inch.

With its brilliant colors, red, white, blue, yellow, and green, skillfully blended together on a background of dead black deerskin, this specimen is worthy of a place in any collection of art objects whose selection depends upon their coloring and beauty of execution.

Another noteworthy pair of moccasins, Fig. 13, also given by Mrs. Miller, presents still another way of applying the colored quills. The principal new method is found best shown in the central stripe running down the toe. This is a system of plaiting in which each quill passes two others and is caught at the sides of the band by a concealed sinew thread. A very pleasing effect is here produced by combining the quills so that the different colors predominate in some especial places. Near the instep red is prominent, at the middle red, blue, and yellow are equally displayed, while near the toe the greenish blue is most manifest. Floral designs and the double curve motive characteristic of the Northeast United States are produced by combining three or more lines of quilling. In this the same technique found in the preceeding moccasin is employed.

In many ways this pair of moccasins compares very favorably with the preceding. The method of plaiting and the method of stitching used to produce the floral and curved elements, certainly shows aboriginal embroidery with quills had reached a very high state of perfection. In profusion of color also this pair equals the first. In delicacy of treatment, however, it does not approach the woven quillwork.

The pouch, Fig. 14, shows the results of a long period of painstaking work. The band of woven work with its symbolic designs is very evenly and carefully made. The rosettes above this band are cleverly and artistically made and to the maker at least conveyed some meaning probably connected with the sun or the morning star. Part of the fringe at the bottom is cleverly wrapped with quills to produce a netlike background containing diamond and spool shaped designs. Below this the strands are wrapped in pairs for a couple of inches and then allowed to hang free.

Perhaps the oldest and best piece of quilling is one of four pieces collected by George Catlin, the pioneer collector and painter,



A Quilled Pouch.

Red, blue, white, yellow, pink, black and purple quills are employed.

FIG. 14.

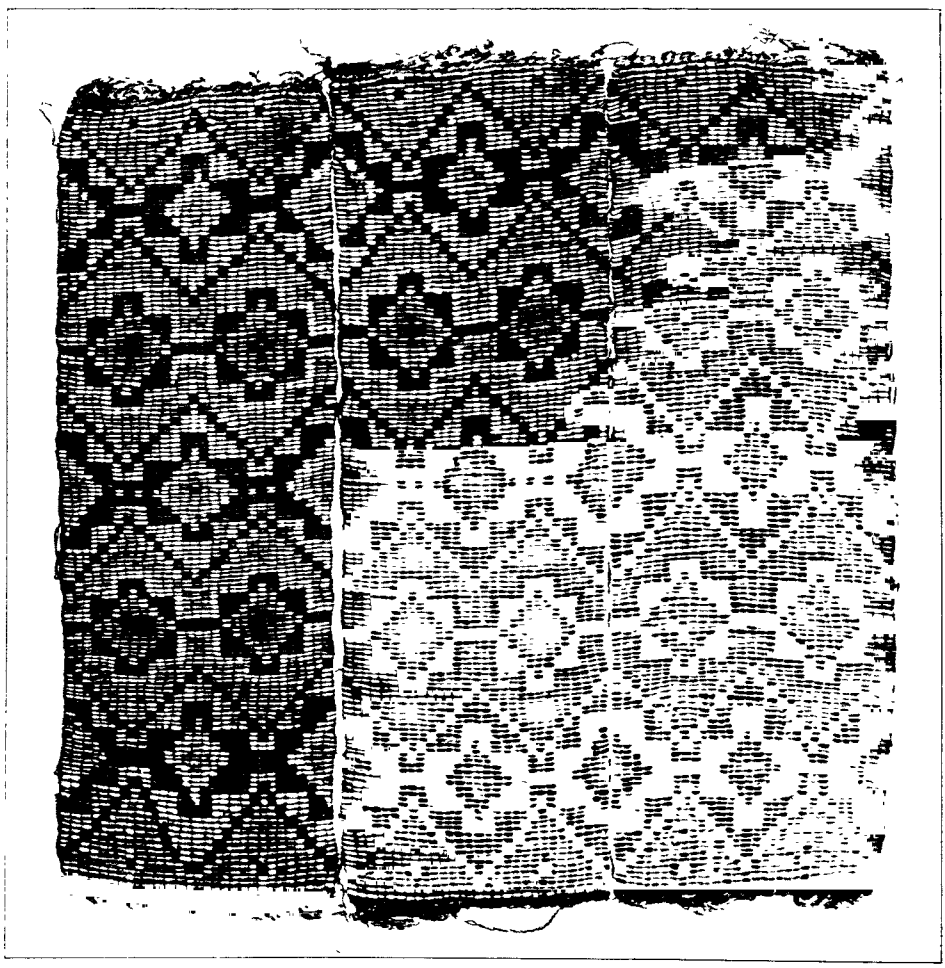
who was among the Indians in various parts of the United States from 1832 to 1839 studying them as they then were. Later these specimens found their way into the Thomas Donaldson Collection, from which, through the generosity of Mr. John Wanamaker, they were acquired by the University Museum. The workmanship of this piece, Fig. 15, does not now appear to be of the highest type, doubtless because age and handling have allowed some of the strands to slip and become loosened. In its coloring and designs this piece stands pre-eminent. The coloring has a richness and softness that only age and the old native dyes could possibly produce. The different colors, red, black, white and yellow, are artistically blended into very well proportioned and complex patterns, far more elaborate and effective than the stepped triangles and pyramids usually found in the woven quillwork.

Very rarely it happens that some old Indian woman will know the methods and take the care and time necessary to do good quillwork. Especially is this true among the seldom visited Cree and Loucheux Indians of Canada. One coat procured a few years ago by Dr. G. B. Gordon, the Director of the Museum, shows probably the most delicate and precise work in the collection. It is so seldom of recent years that the best grade of work is produced that this coat is almost as rare as the majority of the very old specimens.

Besides the articles mentioned, quills were used to decorate the calumet or peace pipe stems which played such an important part in the life of the Indian. Many new and complex methods of attaching quills are found in the ornamentation of baby carriers, clothing and other objects. Birchbark boxes gayly decorated with quillwork are still made and sold by Indians as curios.

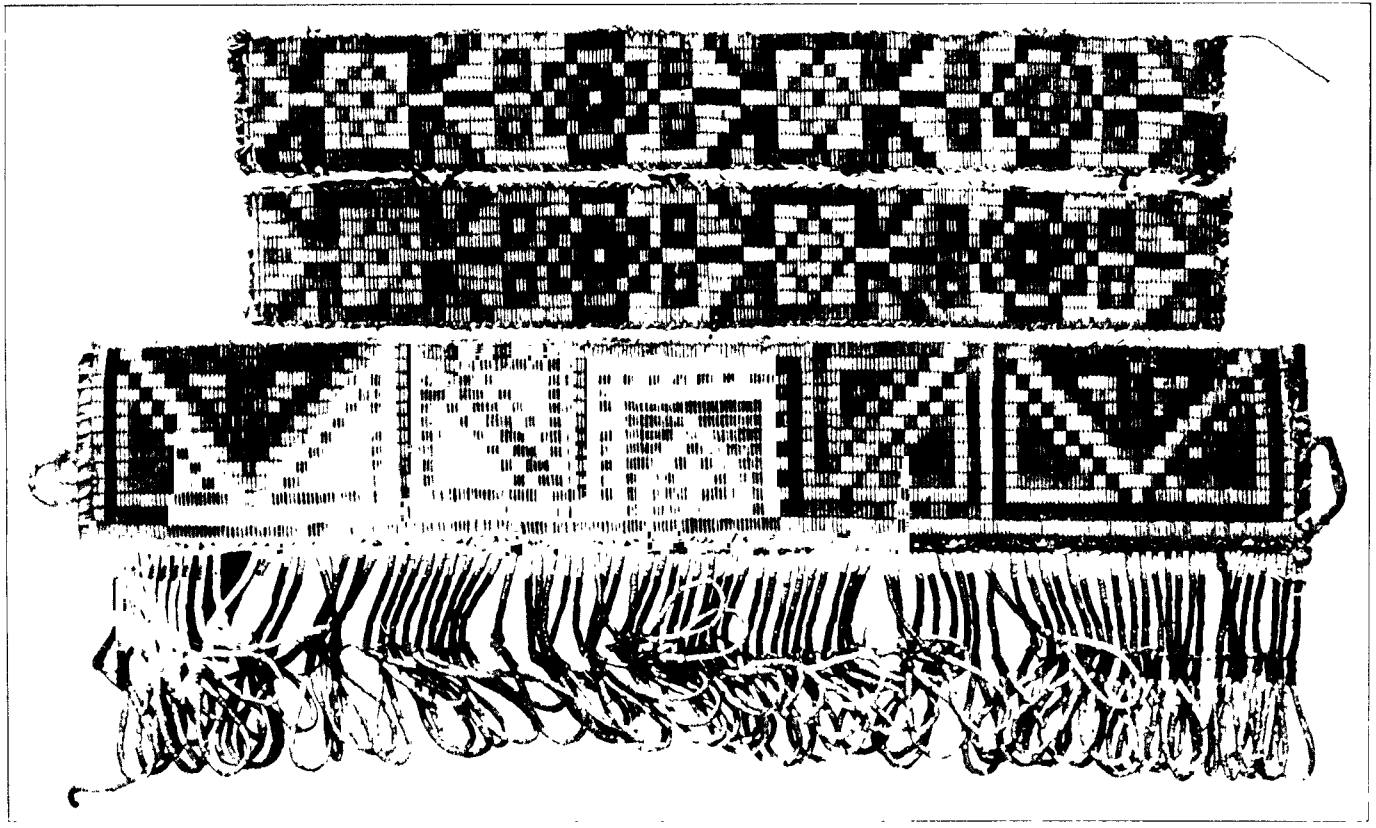
When the drudgery and hard work that fell to the lot of the squaw are considered, it is indeed remarkable that she was able to originate and develop so highly this unique and exclusively American Art.

B. W. M.



An old piece of woven quillwork.
Red, white, yellow and black quills are used.

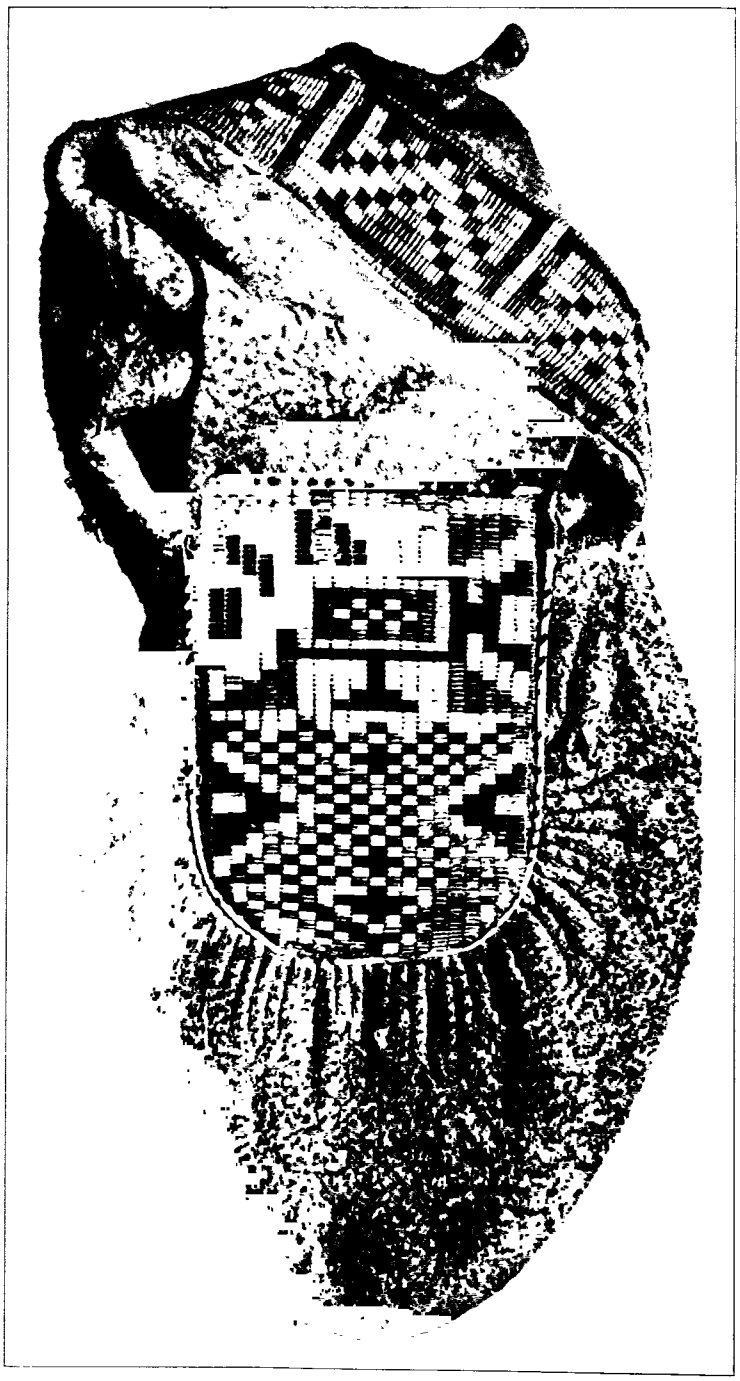
FIG. 15.



Quilled Decorations for a Coat

Red, pink, purple, yellow, blue and white quills are used.

FIG. 16.



Indian Moccasin.

Red, yellow, green, blue, purple and white quills are woven and used as a decoration.

FIG. 17.

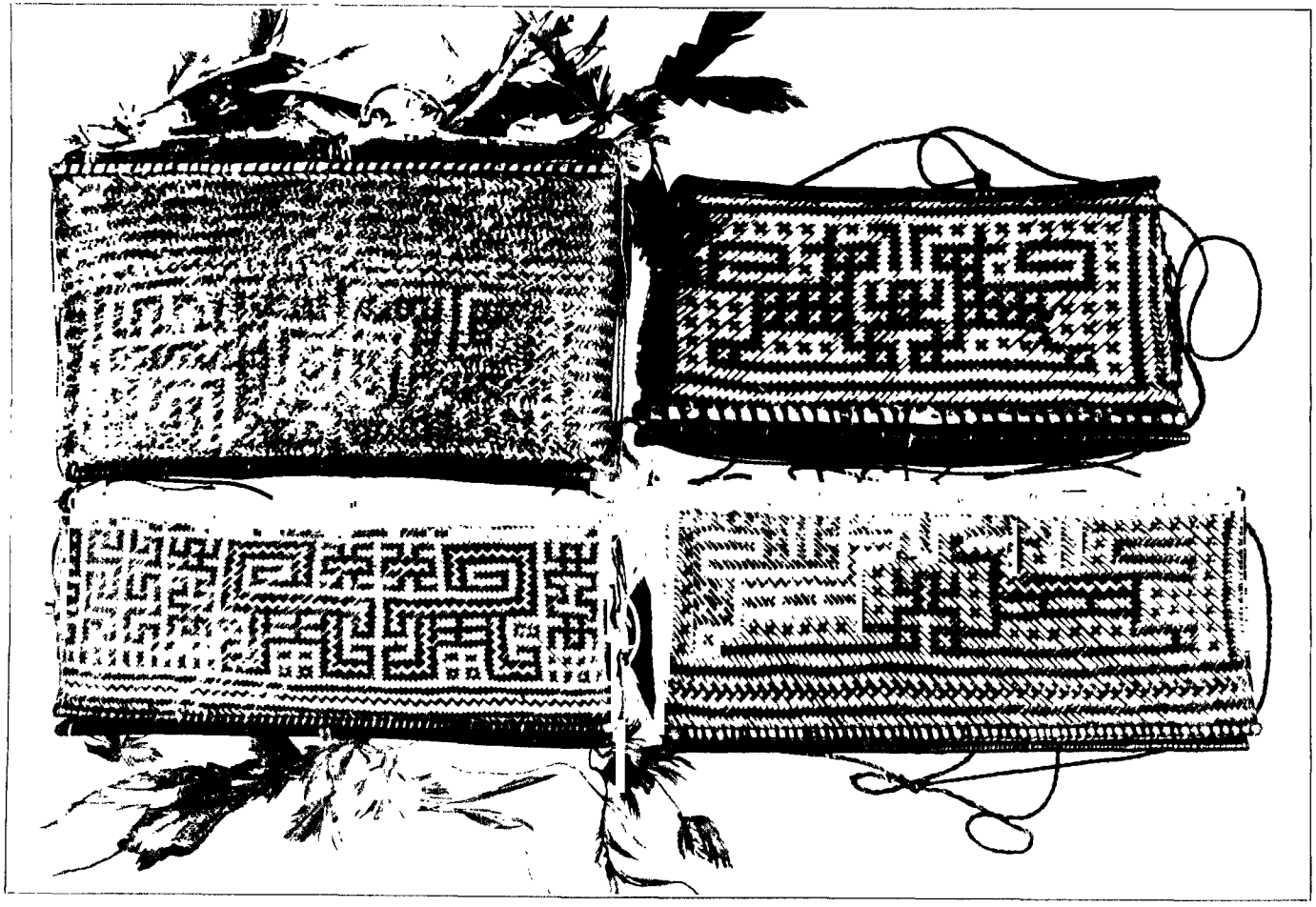
# DECORATIVE ARTS OF THE AMAZON

IN common use the term "art" is confined to the designation of the Fine Arts and is limited in its application to sculpture and painting. In this sense there is no art among primitive peoples, for their arts are instinctive in the beginning and confined in their use to decorative purposes. The human body and objects with which man had to deal, such as implements and utensils, are made more attractive by embellishment. The body is adorned by the attachment of extraneous objects in the form of necklaces, ear, nose or lip ornaments, or by the application of paint in monochrome or in designs. Where the decoration is desired to remain in a more permanent form, scarification and tattooing are employed. Weapons and implements are rendered more pleasing by the application of incised or painted designs. Among primitive people generally, the decorative designs do not serve purely æsthetic purposes, but are used more particularly for the expression of an idea.

For several years there has been much discussion concerning the origin of designs and the development of the arts. The opinion prevailed for a time that all designs had their origin in realistic forms and that these forms became more and more conventionalized, due to material, the limits of technique and the transfer of designs developed in one technique to another, such as that from textiles to pottery, from wood to stone or from painted to incised designs.

More recently attempts have been made to show that the explanation of the design is secondary and that the transition from realism to conventionalism, from natural to geometric forms did not take place, but that in the early stages of the historic development both textiles and pottery were decorated with geometric designs, while realistic figures came into use much later as an explanation of the design. In other words, that the origin of art must be found in the simple geometric designs imposed upon the worker by textile technique while the realistic explanations were later read into these designs. It is pointed out that unrelated tribes interpret the same design by different ideas and that the same idea is expressed by them in distinctly different designs.

All students of primitive art agree that designs are considered significant today and that savages everywhere attempt to explain them. The questions which naturally arise are—why are they significant now if they were not so in the beginning? When and



Men's trinket backets. Above, Apalan and Mapidhan, showing the scorpions and and the jaguars. Below, Waiwai and Parikutu, showing the monkeys and the squirrels,

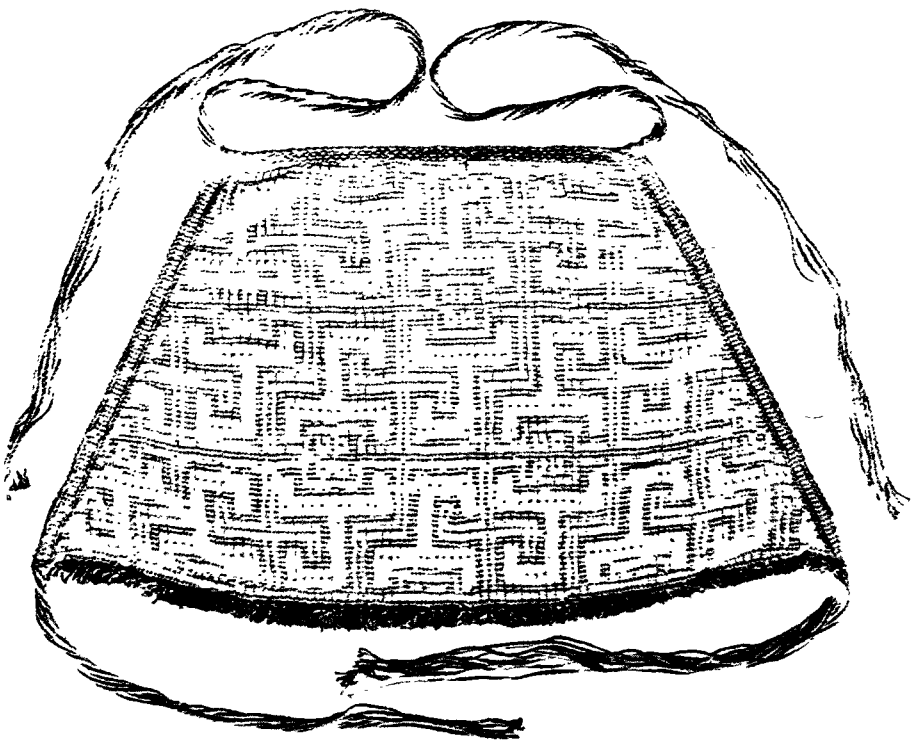
FIG. 18.

how would the savage attach importance to them? Again, how could the technique force designs upon the worker? It does not do so today with civilized man. Neither does the modern artist invent his designs outright. He studies the art of other times and other peoples in search for suitable motives and ideas which he may modify, combine and recombine into new forms. Primitive man got his ideas and took his designs direct from nature and, as we shall attempt to show, he found an abundance of material. We shall show how particular geometric designs had a natural growth from realistic reproductions of particular objects. These designs are so simple that similar ones in other regions may have had different origins, hence it might be expected that different ideas would be expressed by the same designs, and *vice versa*.

Decorative art is so directly conditioned by its environment that one must know all the elements of climatic, physical and social conditions before he can begin to understand or to appreciate the art. He must know the conditions of life with reference to food supply, the tools and materials with which the artist had to work and the inspiration received from political and religious organizations.

For the development of art a certain amount of leisure is required. An abundance of regular food for daily consumption or abundant harvests with storage facilities guarantees a leisure from day to day or from season to season which may be anticipated and improved. Not only leisure but energy is required for application. Where there is a constant struggle for existence or where there is a debilitating climate art cannot develop to a high degree of perfection. If the region does not contain suitable materials for the artist to work upon or convenient tools to work with he is handicapped at the beginning. If the groups of people are isolated for any cause and seldom come into friendly competition, little interest can develop in any line of endeavour. And again, if there is no highly organized ritualistic religion, art lacks by far its greatest inspiration. From these considerations it may be stated that artistic skill depends largely upon the favorableness of the material at hand and that the art of any region more correctly reflects the character of the environment than the character of the people.

The conditions of life among the inhabitants of the Amazon valley are easy because there is a readily secured and constant food supply. There is no necessity for storing or preserving food against a future need, as it may be had any day at any time of year. Thus



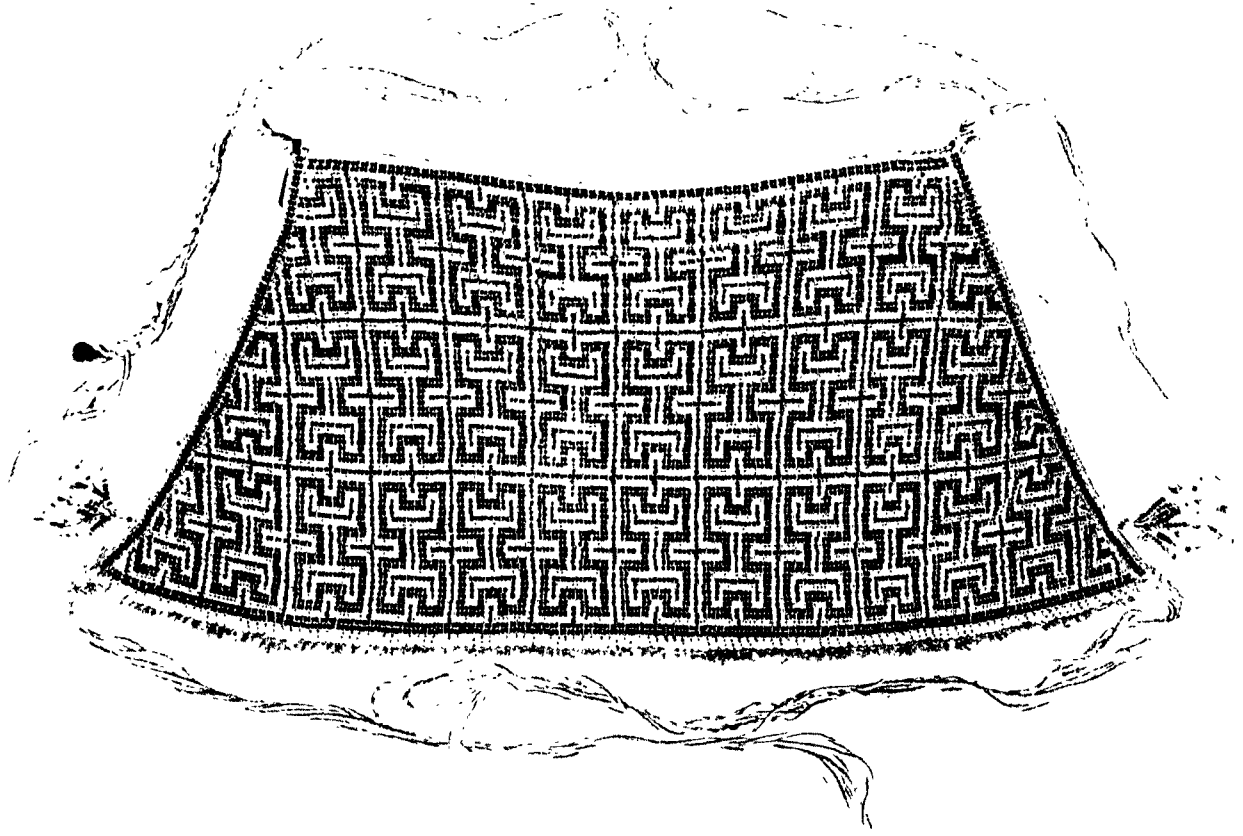
Beaded apron. Ataroi.

Fig. 19.

there is no season for labor nor regular periods of leisure. The climate is debilitating and the little energy possessed is expended in supplying the daily bread. Thus the two first essentials for the development of the arts, leisure and energy, are wanting. There are lacking also suitable materials for the development of the arts. There are no rocks for graving, flints for chipping nor metals of any kind for the manufacture of tools or ornaments. The climate does not require clothing of tanned skins or woven fabrics which might be decorated. Rude shelters serve for all the protection needed against the elements. Thus there can be no architecture. The attachment of unnecessary projections, mouldings, cornices, carvings, frescoes, etc., can not be applied to houses of leaves. Sculpture probably developed from the shaping of stone implements, fetishes, etc., but here there are no stones.

The people live in small isolated groups which wander about at will without coming into stimulating contact with other groups. They have no amulets, charms nor fetishes; neither animal, ancestor nor hero worship. There are no high mountains, volcanoes nor earthquakes; no droughts, famines nor epidemics. Nothing to excite wonder or admiration; and no necessity for intercessions nor reasons for thanksgiving. Their religion is simple. It requires a creator in order to account for everything in nature, but it has no place for the worship of a Great Spirit because he is not needed in the daily life of the people.

Here we have art in its very beginning as applied to the person for embellishment and to the few objects in daily use for ornament. In this stage it has hardly passed beyond the physical aspect in which pleasureable sensations are produced by the harmony of lines and spots of color. The people decorate their bodies with color and ornaments without special significance. Their well made pottery is undecorated except in monochrome. Weaving is done only in making plain breech cloths for the men. Basketry alone of all the utilitarian arts is being developed and considerable skill has been attained. Probably the checker pattern naturally produced by the technique suggested the idea of inserting designs into the weaving. Animate objects were introduced not so much for beauty as for increasing pleasureable sensations. The relation between warp and woof rendered it impossible to make curved lines or diagonals except in step patterns. All figures were thus compelled to assume rectangular forms and it was impossible for the worker to repro-



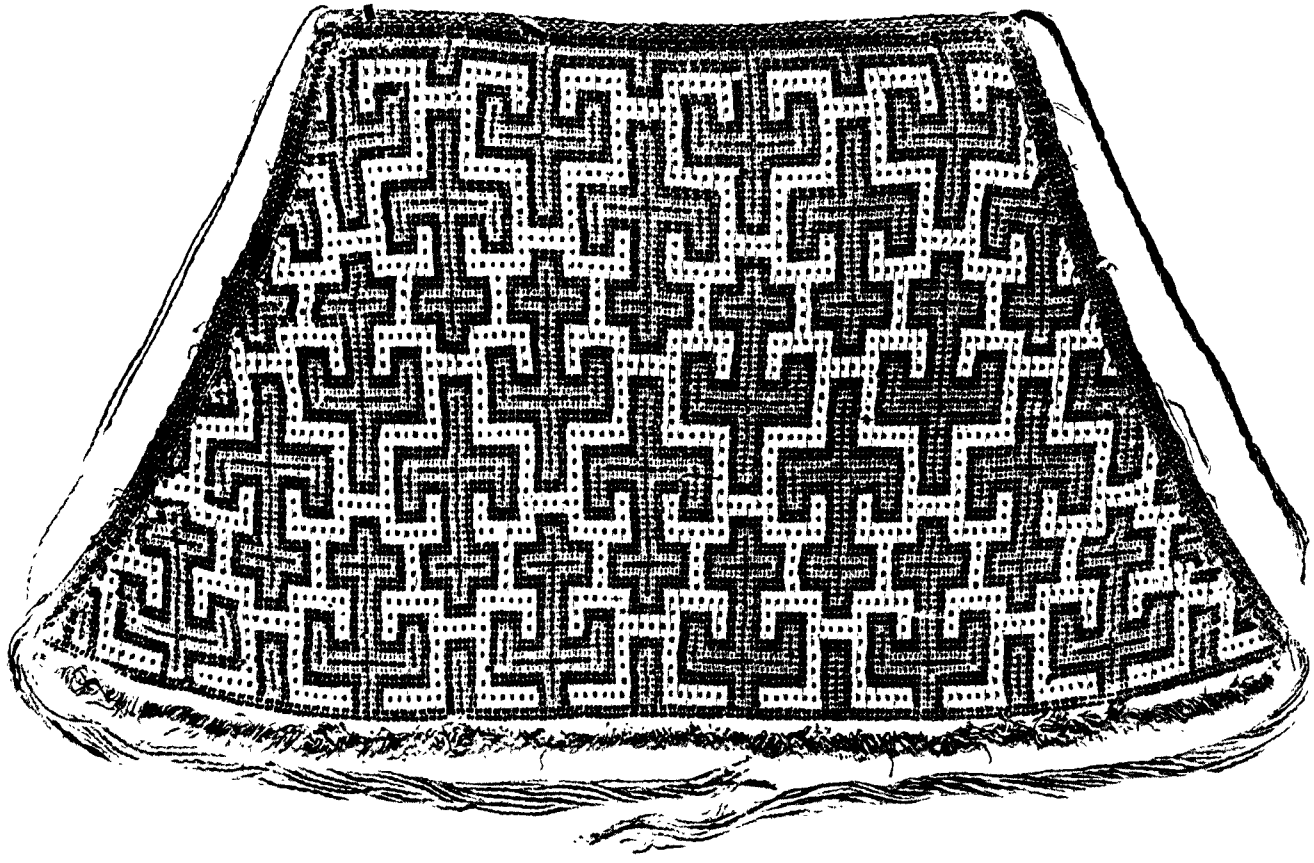
Beaded apron. Macusi.

FIG 20.

duce realistic objects true to nature. Any characteristic of the animal or plant must be exaggerated to insure the proper interpretation. Often some particular part of the body or peculiar color form was used to represent the object. When these realistic forms were repeated and made to cover the whole surface it often happened that the border was made up of one half of the object. This, no doubt, gave the idea of using this part only to represent the object and to repeat it as a margin when there was a desire to have a plain central portion. When space relations required it these characteristic parts were used to complete a decoration. Thus the design came to be used as a symbol. It will be seen that these designs, Fig. 28, are so simple that they might easily receive a different interpretation if introduced into another culture by barter, where the same or a similar design might easily have had a different history in its development. If the designs were considered significant by another tribe and attempts were made to interpret them, it would be taken as evidence that similar patterns had realistic origins. While it is true that these designs are well recognized today as realistic, the time may soon come when more designs are introduced through commerce and used by the people along with their own that the origin will be forgotten and the designs used purely as artistic elements in any kind of composition.

Rough baskets for temporary use were made by intertwining the leaves of a folded palm frond, while carrying baskets were made of split bush-rope or palm fronds. The finest baskets were used by men for their trinkets and toilet articles, and these were usually decorated with a very realistic reproduction of some common animal. A part of the splits are stained black and these are used to form the outline of the animal. In Fig. 18 we have four baskets from four different tribes. In each case two animals are shown facing each other and are exactly alike. By referring to Fig. 27 it will be noted how similar these are to the original drawings. One difference is seen in the monkeys. The ones on the basket are of the big black variety, while the drawing shows the red howler with his big throat. The jaguar and the squirrel are very much alike, but their tails are sufficient to distinguish them. Compare also the bush dog with the squirrel and the jaguar. This dog has a short tail which never curls over his back.

Before the introduction of white man's glass beads the women wore aprons made of a fringe of white or red cotton strings sus-



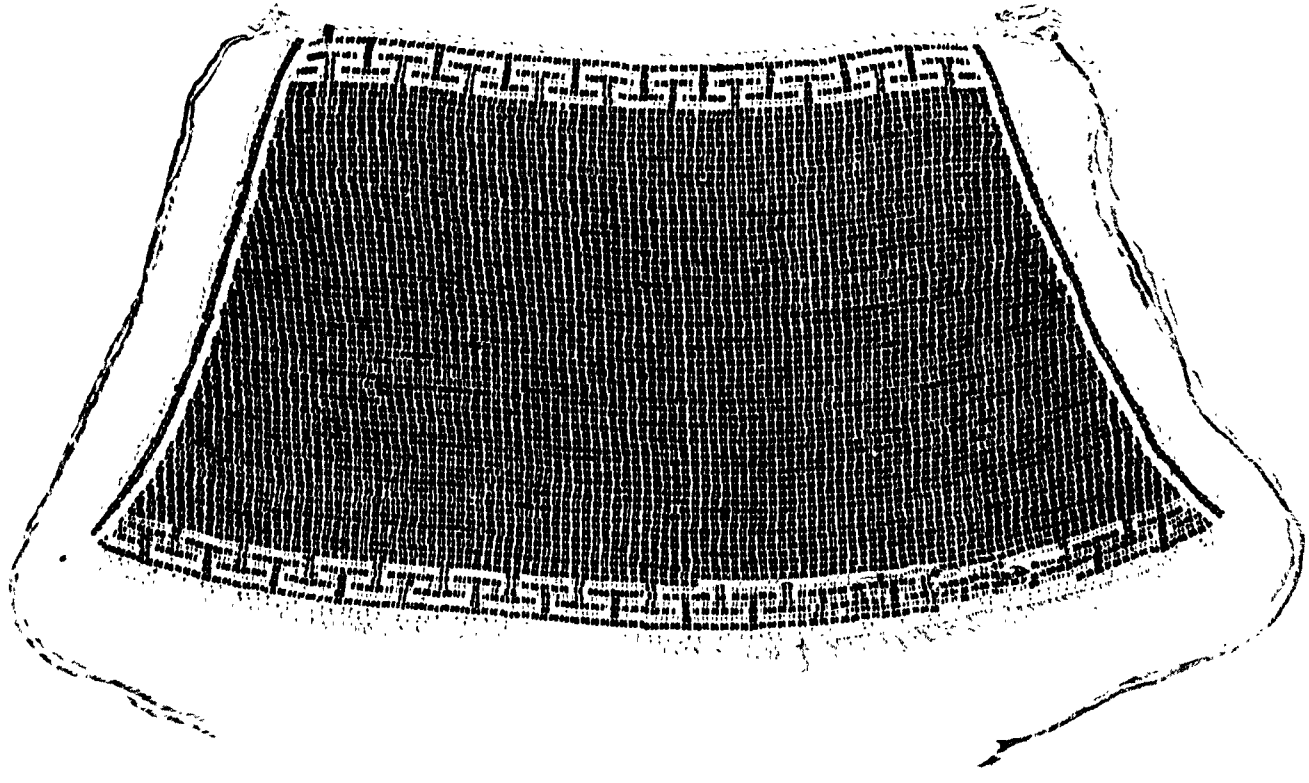
Beaded apron. Wapisiana.

FIG. 21.

pended in front from a narrow belt. When beads were secured their first and principal use was that of making aprons. A simlpe loom was first manufactured upon which the beads already strung were woven into small aprons, sometimes in solid color but more often different colors were introduced to represent animal figures or other designs common to basketry. As in basketry, so here the figures were either repeated to cover the whole apron or to form marginal designs. Figs. 19–23 show some examples with realistic figures, some with conventionalized ones and others with only marginal designs. Fig. 19 is a realistic scorpion; Fig. 20 is a double headed scorpion, while Fig. 21 is a combined lizard pattern. In all of these the apron is entirely covered with figures. Of the two remaining ones, Fig. 22 has wasp's nest margins and Fig. 23 has palm leaf, small sloth and wasp's nest designs. As evidence that these designs were taken from basketry, many of them show the cross-hatch peculiar to basketry faithfully copied. For the original drawings, see Fig. 27 as evidence.

The three clubs illustrated in Figs. 24–26 came from widely separated tribes. Fig. 24 has incised designs filled with white paint, at the end will be recognized the lizard with the fly's eyes above and the fish tail at the top. The fly's eyes might very well be developed into a continuous scroll, but no example of it was observed. The scorpion of Fig. 25 shows the remains of the cross-hatch in white dots between the lines. The central design of Fig. 26 is the upper part of the connected lizard design shown in Fig. 21. The wasp's nest design is repeated around the border. All the designs of Fig. 26 are cross-hatched.

Fig. 27 is made up of exact copies of animal and plant figures drawn with a lead pencil by a Waiwai Indian. He had observed the author making rough drawings of objects about the village and his interest led to the loan of a book and pencil. After several hours of intermittent work and consultation with others he succeeded in making some thirty drawings and later furnished the names for them. These names correspond exactly with the names of the animals secured at other times. The name for the acouri is the same as that for the drawing of its characteristic mark. All the figures were recognized by other members of the village. The fact that those figures which any one can recognize are so faithfully drawn may be taken as evidence that the others also are correct. The figures are angular, though drawn with a pointed pencil, and in



Beaded apron. Waiwai.

FIG. 22.

the presence of the real objects. This fact, together with the cross-hatching, would indicate that he drew the objects from the memory of their appearance on basketry rather than from sight of them in life. His drawings show the difficulties that all savages experience in reproducing animal forms. The jaguar, squirrel, dog and monkey are shown in profile and easily distinguishable from each other, while the frog, alligator and turtle are shown from above. As it would be difficult to distinguish the forms of the other animals, some characteristic part or color was used instead; as fly's eyes, ant's jaws, peccary's ribs, or the markings of the snake, acouri, small sloth; palm, bamboo, etc.

Fig. 28 contains fifteen of the more common designs taken from the decoration of things in general use. No. 1 is the repeated one-half of a perfect sloth pattern, while No. 2 is the same thing with the sides merged into the border of the same color. No. 3 is the half of an acouri design. It is found on aprons, arm bands, whistles, clubs, etc. No. 4 is one-half of the wasp's nest design. It has already been noted on aprons and clubs. No. 5 is a part of the bamboo figure taken from the margin of an apron. An interlocking lizard design is quite similar to this. No. 6 is one-half of a great sloth design painted on a wooden stool to fill an extra space. The same thing occurs on aprons. No. 7 is a sloth design taken from a flute. No. 8 is a modified bamboo figure. No. 9 from a knife handle shows an acouri on the right and a sloth on the left. No. 10 is the interlocking sloth design which occurs on aprons, stools, etc. No. 11 is the lizard and frequently occurs on bark armbands. The terraced design, No. 12, is not common. Bamboo designs are often modified, as in No. 13, or the same without the small squares in the corners. No. 14 was carved on a club and is interesting because it shows the cross-hatching of basketry. The last figure, composed of a combination of several designs, was copied from a painted design on the centre pole in a large Waiwai house. The original was forty inches high and seventeen inches around the pole. The connecting points are indicated.

That all these designs had their origin in realism and that they were first used in basketry is shown by their history, as given by the natives, and as is proven by the cross-hatching of designs when used on beaded aprons, carved on wooden clubs and painted on armbands, clubs, cassava graters, etc.

I present this case as one of the most interesting reported from



Beaded apron. Apalaii.

FIG. 23.

any people. The art is so simple and in such an early stage of development that all the steps in its evolution may be traced with certainty. Realism, conventionalism and symbolism are all present. Separate elements are used for purely artistic purposes, but the fundamental ideas underlying their significance are still remembered. Art has not become specialized in the hands of a few who excel in it, but each one adorns his own productions. Both men and women use the same realistic and conventional designs without distinction. There are no sacred animals represented, neither is there any evidence of fetishism or totemism. Animate figures therefore were introduced for purely decorative purposes. Conventionalism, symbolism and the simple geometric designs are here shown to develop directly from realistic forms.

W. C. F.



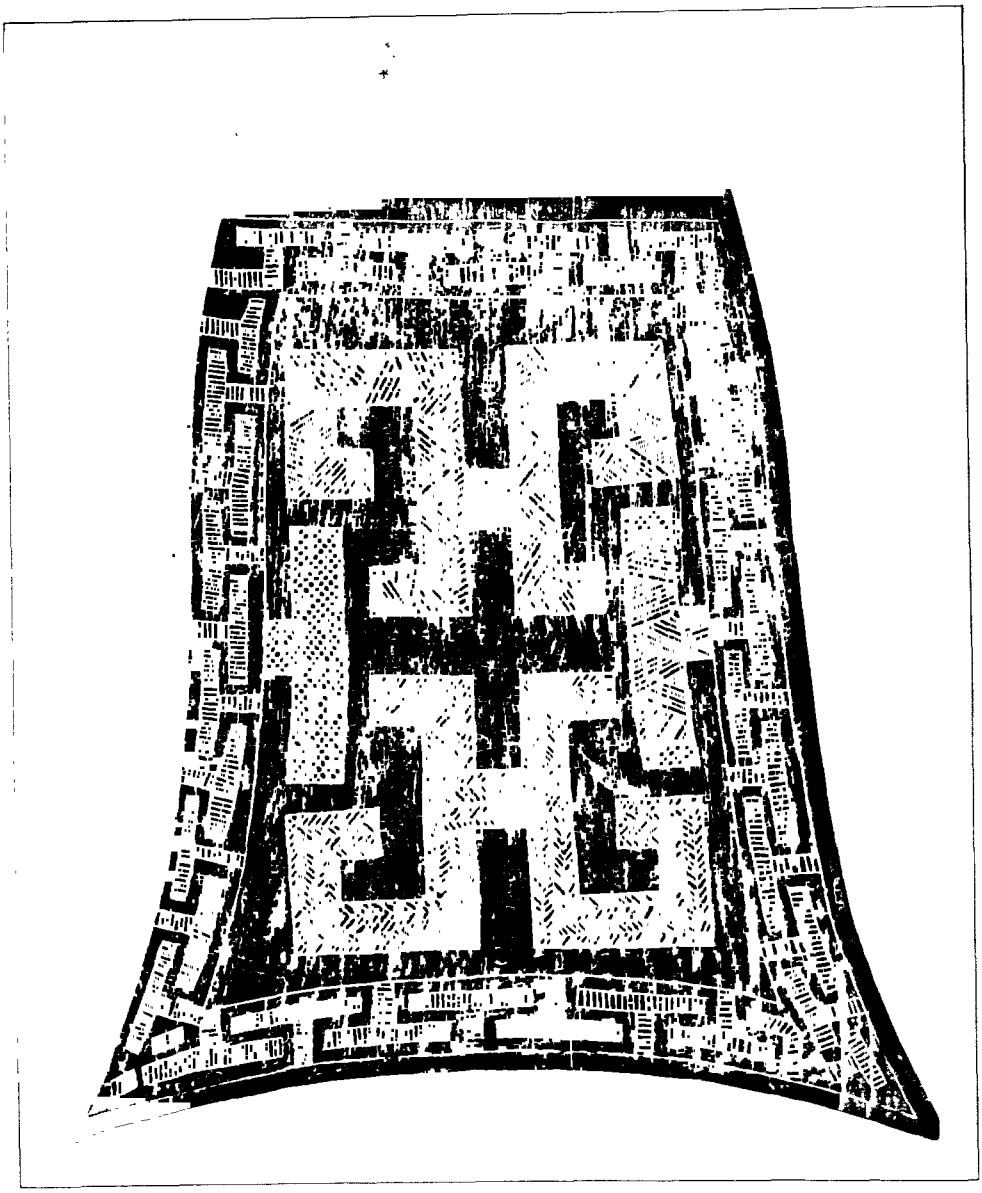
Ceremonial club. Waiwai.

FIG. 24.



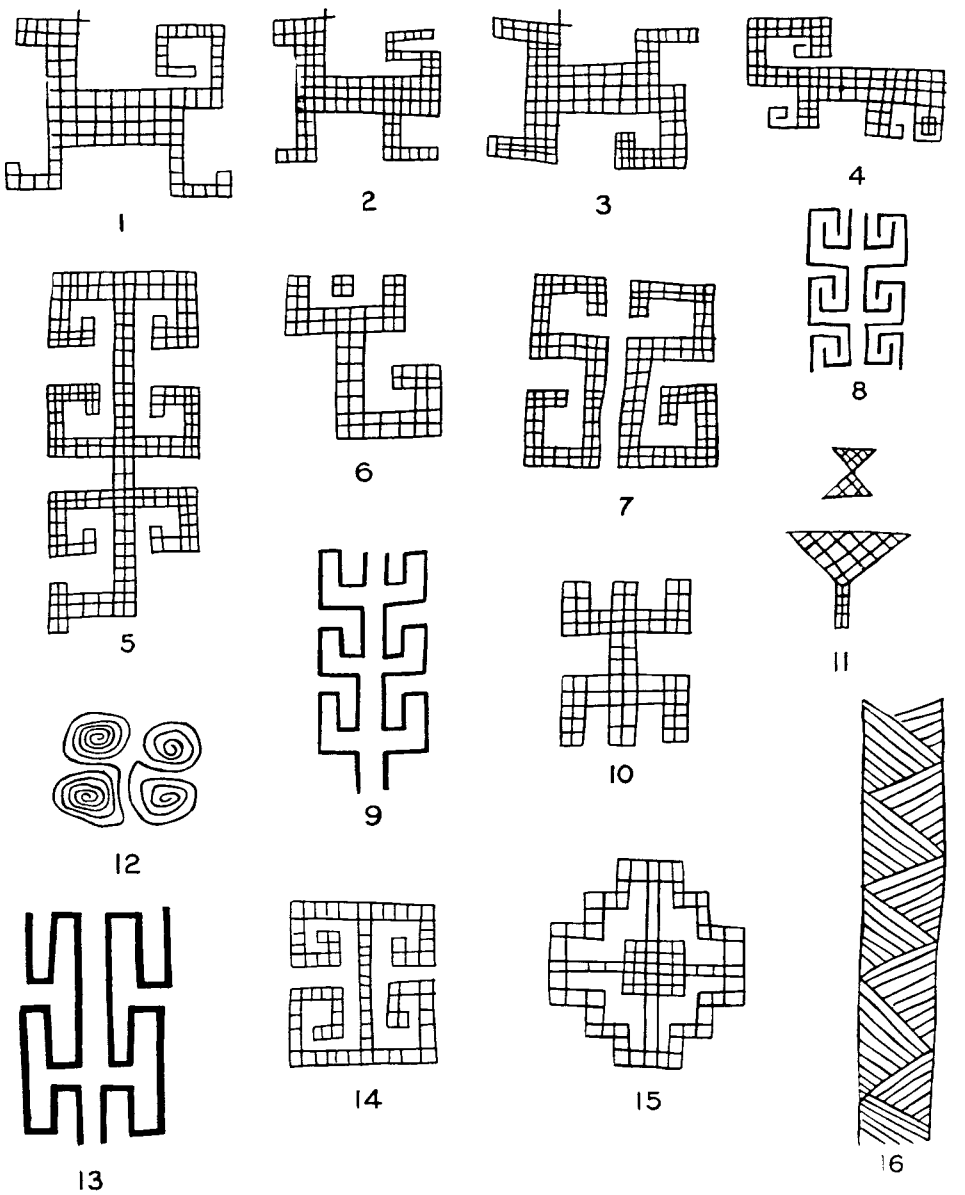
Ceremonial club. Wapi-tana.

FIG. 25.



Ceremonial club. Apalai

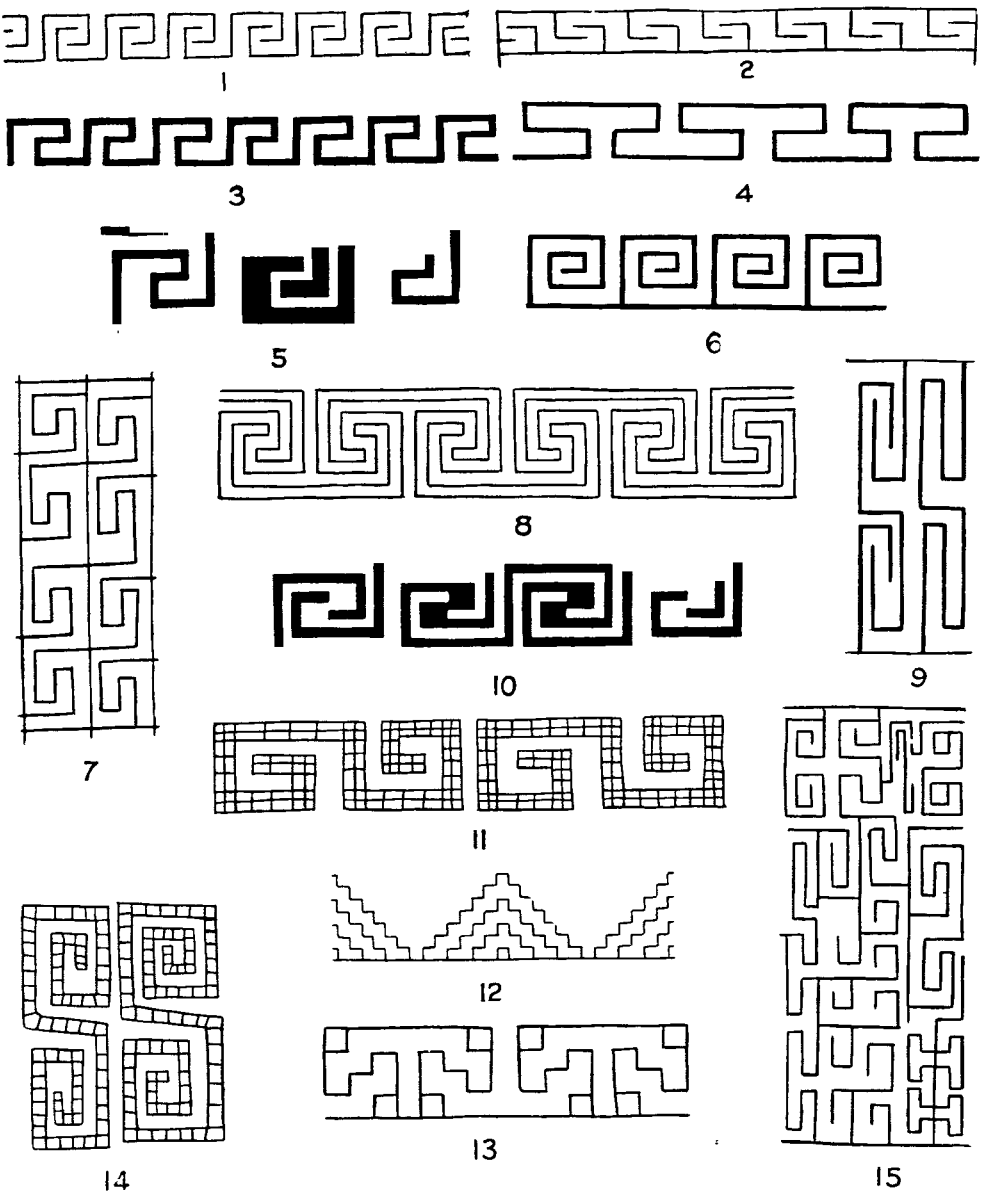
FIG. 26




ORIGINAL DRAWINGS, WAIWAI.

1.—Jaguar.
2.—Squirrel.
3.—Dog.
4.—Howling monkey.
5.—Great sloth.
6.—Scorpion.
7.—Lizard.
8.—Lines on a small clot's
9.—Acouri
10.—Frog.
11.—Fish tails.
12.—Fly's eye.
13.—Wasp's nest.
14.—Parrot.
15.—Palm leaf.
16.—Palm leaf.

FIG. 17.




DESIGNS COPIED FROM VARIOUS OBJECTS AMONG MANY TRIBES.

1.—Small sloth design. Beaded apron. Apalaii.
2.—Small sloth design. Beaded apron. Apalaii.
3.—Acouri design. Beaded apron. Apalaii.
4.—Wasp's nest design. Beaded apron. Apalaii.
5.—Bamboo design. Beaded apron. Wapisiana.
6.—Great sloth design. Painted stool. Waiwai.
7.—Small sloth design. Painted flute. Wapisiana.
8.—Bamboo design. Beaded apron. Diau.
9.—Acouri and small sloth designs. Painted on knife handle. Waiwai.
10.—Lizard design. Palm leaf fan. Apalaii.
11.—Lizard design. Painted on bark arm band. Waiwai.
12.—Palm leaf design. Beaded apron. Apalaii.
13.—Bamboo design. Margin of basket. Ataroi.
14.—Lizard design. Carved on wooden club. Waiwai.
15.—Combined design. Painted centre pole in house. Waiwai.

FIG. 28.

# THE MARRIAGE OF THE ELECTRIC EEL

IN the discussion of the art of the Amazon it was stated that the realistic figures had no social nor religious significance, but that they were used for decorative purposes only, expressing nothing more than the ideas of animate objects and giving pleasure by the interpretation of the forms.

Pictures are usually employed as aids to stories and are very important, because they tell the whole story at a glance. When the story is told in the presence of the picture, both are remembered. This explains why art is such a strong ally of religion. Sculpture and painting give to religion a permanent form and render it more intelligible by giving it an easy interpretation. Religion in turn sanctifies art and gives it authority. The Indians of the Amazon have no stories nor art of this character. All the tribes have stories accounting for the creation of men and animals; for the individual peculiarities of animals and for fabulous encounters between men and the animals. The following story is of an unusual type and the only one of its kind that I found in my six years of travel.

An old Marinau, or medicine man, had a beautiful daughter of marriageable age whom he was anxious to have marry a very strong man, stronger even than himself, if it were possible to find such a man. Word was sent out announcing the fact and calling for suitors. The jaguar, knowing himself to be the king of the forests, came first and to his surprise was rejected without serious consideration. Many other animals came in succession, each setting forth his claims to great power or ability, but all these were rejected also. Finally Kasum, the electric eel, came saying that he was stronger than all the others combined, but the old Marinau laughed at him and said, "You can do nothing; you are so small and insignificant it is presumptuous of you to think yourself worthy of my daughter. You should not dream of such a thing." "Try me before you send me away," said Kasum, "touch me and see for yourself how powerful I am." So the Marinau laid his hand on Kasum and received such a severe shock that he was completely overcome and rendered unconscious for some time. When he had recovered from the shock and the surprise of it he said, "You are very powerful indeed; I think you will be the proper husband for my daughter. You are able to do things that even I cannot accomplish. I cannot command the thunder, the lightning and the rain. It is often

very inconvenient to have the rain come. See what you can do to control it." Later when the storm approached, Kasum divided the rain clouds to the right and to the left and sent them away to the south and to the north. The Marinau was very much pleased and at once gave him his daughter in marriage.

Today, when a threatening storm approaches, the Marinau goes out in an open space away from his house, faces the storm and repeats the following prayer: "Tuminkar, (the creator) in ancient times you gave Kasum power over the storm cloud to turn it aside. You have more power than Kasum. Turn this storm away; it will do us great harm to have it come now." Then he blows his breath towards the storm and waves it aside with his hands; the right towards the south and the left towards the north, and returns to his house.

The story is told and the ceremony is performed by tribes of the Arawak stock who live in the forested country as well as by those living in the open savannah, although their prayers are seldom answered. It is not appropriate in the forests because the distant view of the storm and the parting of the clouds cannot be seen.

The electric eel is common in all the rivers of northern Brazil and the Guianas and is greatly feared by the Indians. It grows to the length of five feet and is able to give a very severe shock. According to reports along the Amazon, men are often killed by them. They are numerous about the wharves at Manaos, where several men are lost every year from falling into the water. It is the prevalent belief that these men, who are invariably good swimmers, are killed by the eels. The bodies do not rise to the surface and are never recovered. We experimented with one about two feet in length. The shock from it made us so uncomfortable that we did not care to try a larger one. An alligator three feet long which was placed in the same tank was greatly frightened when he received his first shock, but soon regained his composure only to receive another and another until the third day, when he died.

The marriage of the electric eel is of great historical importance because it definitely locates the home of the people at the time of the origin of the story. Their traditional home was in the savannah plateau, of Southern British Guiana, between the Akarai mountains on the south and the Pakaraimas on the north. Within this plateau there are numerous small round-topped mountains which bear sacred names. One is the stump of the tree of life which was

cut down when the people told God they knew where he got the food he brought them daily and would no longer thank him for it because they could get it themselves; another is where the few people who escaped the flood were saved; another the former dwelling place of the creator, etc. More than a dozen places are so named and associated with the creator at the time when he lived on the earth. As will be seen later, this location agrees with that for the story of the eel.

It is interesting to note that the medicine man associated the shock from the eel with the thunder, lightning and rain. He at once asked the eel to try his powers on the storm cloud.

To the eastward the two ranges of mountains are low and near together, but as they extend westward they separate and increase in elevation from five or six hundred feet to two thousands feet on the south and more than eight thousand on the north. The storm clouds which come from the east therefore divide and follow the two mountain ranges, depositing their moisture and producing dense forests on either side. The rainfall of the savannah is less than half that of the forests one hundred miles away. At Boa Vista, on the Brazilian side, it is forty-two inches, while two degrees south it is nine or ten feet.

The eel facing the storm, or the east, turned away the clouds to the right, or south, and to the left, or north. The medicine man today does exactly the same thing in the same locality and the clouds obey him as they did the eel in ancient times and for the same reason. The story thus fits the environment of their traditional home and not only so, but that is the only locality in South America where it will fit.

W. C. F.

# NOTES

The list of gifts and the list of purchases were omitted from the December number for 1917. In this number, therefore, are included the gifts and purchases for the last three months of 1917 and the first three months of 1918.

Gifts.

Dr. Charles D. Hart, a suit of Japanese armor; a copy of the Peking *Gazette* of 500 years ago.

Miss Ernestine A. Goodman, an American Indian collection, comprising decorated birch-bark, beadwork basketry, Navajo blankets and a fine painted hat of the Haidas.

Miss Helen B. Campbell, two decorated calabashes from Dutch Guiana.

Col. Joseph Ury Crawford, a suit of Japanese armor.

Mrs. Hampton L. Carson, a Blackfoot Indian skin dresser; a pair of Indian embroidered moccasins.

Mrs. Thomas Leaming, a palm-leaf book from Southern India; a stiletto with sheath from India.

Mr. John Moss, Jr., a piece of Spanish pottery.

Miss Beatrice Fox, a gold eagle from Panama.

Dr. C. H. Vinton, a basket from the Bontoc Igorots.

Mr. Hampton L. Carson, an Apache water bottle.

Mr. Howard Fuguet, a Cheyenne catlinite pipe with stem.

Purchases.

American Section.

A miscellaneous collection of North American ethnology.

A collection of carved stone, pottery and gold objects from Panama.

A collection of Tlingit baskets.

Græco-Roman Section.

A Tanagra figurine.

One Corinthian vase.

One black-figured Attic vase.

Section of Oriental Art.

Twenty-nine Chinese porcelains.

Two colossal stone heads.

Bronze statuette of Kwan-yin (Tibetan).
One bronze gilt statuette of Kwan-yin of the Wei Dynasty.
One large bronze jar of the Chou Dynasty.
One bronze vase of the Chou Dynasty or earlier.

Section of General Ethnology.

Fourteen ancient Ethiopian wood carvings.

Mr. Samuel P. Avery of Hartford, Conn., has made a gift to the Museum of $10,000 as an endowment for the purchase of works of art.

Mr. James B. Ford has presented to the Museum two colossal stone heads of Buddha from the Province of Honan in China. Each of these heads shows fine modelling and still retains some of the colour which had originally been applied to the surface. These two pieces are unique in this country and nothing of the kind has hitherto appeared outside of China.

Mr. Ford has also presented a very rare and precious Chinese statuette in bronze gilt. This figure represents Kwan-yin standing on a square pedestal. The inscription incised on the base reads as follows.

> "The third day of the third month of the third year of Tien-Ping (537 A. D.). Made for the temple on the top of the mountain Tson at Ting Chou."

Then follows a list of forty-nine subscribers. After these names comes the passage.

> "These have offered and worshipped this venerable statue in their desire for the peace of the whole world and in the hope that the future generations following their ancestors, will believe and venerate this Buddha who will protect them."

Mr. Ford, in addition to the two gifts already described, has presented a Chinese rug of fine design and colour of the Kang-Hsi Period. This rug, which has been exhibited in the Museum for some time, measures twenty-four feet square and is in a perfect state of preservation.

Mr. W. B. VanValin of the John Wanamaker Expedition reached Point Barrow during the middle of summer, having pre-

viously sent to the Museum from Nome two collections assembled on the Bering Sea Coast. Mr. VanValin will spend the winter and next summer making collections and investigations in the neighborhood of Point Barrow.

Mr. Lammot duPont, son of Lammot duPont, A.M., Class of '49 U. of P., has presented a pair of Chinese bronzes of the Chou Dynasty. One of these bronzes is a large and heavy piece with cover, of the type known as Lei. It has three dragon heads on the shoulder and three on the cover. These and the other decorations, wrought in bold relief, exhibit great strength and a high finish.

The other example is a small vase of graceful shape and with designs in flat relief. The decoration is distinguished by great precision and symmetry, as well as by high finish and marked refinement. Both vases are well preserved. The first has a quicksilver patina and the smaller one has a beautiful patina of dark greenish hue which gives a brilliant surface to this unique vase.

Reports have been received regularly from the Eckley B. Coxe Jr. Expedition to Egypt showing that progress has been uninterrupted. After a full season at Memphis the Expedition proceeded to Dendereh on December 1st for a short season's work. On March 1st work was again resumed at Memphis on the excavation of the Palace of Merenptah.

Mr. Louis Shotridge, representing the John Wanamaker Expedition in Southeastern Alaska, has conducted from his headquarters in Haines various expeditions along the coast northward and into the interior. Collections of importance have been received from Mr. Shotridge.

Mr. C. W. Bishop, in charge of the Expedition to the Far East, has returned to the Museum after nine months spent in China.

Mr. Alexander Scott has continued his work in India and the collections which he has assembled are stored at Bombay awaiting shipment. It is expected that Mr. Scott will come to America, bringing these collections, during the summer of 1918.

The four halls made vacant by the removal of the Heye Collection have been assigned to the Ethnology of North and South

America. Two halls have been devoted to the collections made by Dr. Farabee among the tribes of the Amazon Basin, a third is assigned to the North American Indian, a fourth is assigned to the Alaskan Eskimo and a fifth to the Northwest Coast of America. These collections have all been installed and the rooms are now open to the public.

The rooms of the American Section, rearranged by Dr. Farabee and Mr. Merwin, cannot fail to attract favorable attention. The newly installed collections have given much pleasure and afforded much instruction to visitors. The room containing the Amazonian pottery is an absolutely unique exhibit. Neither in America nor in Europe can another such collection be seen.

In the room assigned to the Alaskan Eskimo the bulk of the collections were obtained by the Director during his two trips to the North in 1905 and 1907. In this room also are included the first results of the John Wanamaker Expedition to Northern Alaska.

The room assigned to the Northwest Coast contains in addition to objects purchased from time to time and some obtained by the Director during his two expeditions, a large group of very fine and impressive art objects of the Tlingit obtained by Mr. Shotridge in charge of the John Wanamaker Expedition to Southeastern Alaska.

A special exhibition of the Art of the African Negro was arranged at the end of February. This consisted of wooden statues from the Congo and from the West Coast, as well as a series of bronzes from Benin and a group of textiles from the Bushongo.

The interest manifested in the Exhibition of Ethiopian Art illustrates the recent opening up of a newly recognized field of artistic inspiration and instruction by the close view of the art of primitive peoples that museums have provided for the use of students. Interest has of late been shown especially in the sculpture of the Negro tribes of Africa who have developed that art independently. Modern artists find in the wooden images of African deities qualities which correspond in some measure to the mental attitude and methods of work of some of the most modernized among their number. Some indeed go so far as to recognize in the carved figures and masks from the Congo, something answering to the

symbolism of an advanced art cult, the mysteries of which include such rites as interpretive design, mystical conceptions of nature and certain attributes of things that are more subtle and essential than obvious.

The extent to which the seeming incongruities with which the African craftsman endowed his wooden images are due to a conscious interpretation of traditional notions about things that are not seen or to what extent they are the result of the limitations of his art or of established usage arising from mechanical necessity or of passive "style," does not appear at first sight. Whether they correspond to the fashion of things spiritual or to tribal affectation, the truth with which we are all concerned is that in all its adaptations, approximations and departures, Ethiopian art never pretends to realism. It contrives to deliver its message in another way. In its report of mental experiences expressed in terms of natural objects and by mechanical means it is faithful to native tradition and it may be studied with profit as disclosing the mental endowment of the Negro in Africa, as illustrating his art sense and as affording a measure of his skill in execution.

On November 9th Dr. Farabee lectured before the Engineers' Club and Affiliated Societies in the Auditorium. After the lecture the visitors went through the exhibition halls.

On November 20th the Provost of the University gave a reception in the Museum to the National Academy of Science.

On December 7th the Biological Club held a meeting at the Museum and listened to a lecture by Dr. Wm. C. Farabee on his Amazon Explorations. After the lecture the members inspected the collections in the several sections of the Museum.

During the Christmas holiday week the Auditorium of the Museum was used by the annual meeting of the American Anthropological Association, the American Folk Lore Society and the American Historical Association for their several sessions which were held in the mornings, afternoons and evenings.

The lecture course on Saturday afternoons was concluded on the 16th of March. Three changes were made in the program

which was announced in the season's booklets sent out in October. These changes were as follows.

Mr. Langdon Warner was unable to keep his engagement to lecture on February 23d on account of his absence in China. This date was taken by Mr. Charles Theodore Carruth, who lectured on "Donatello, Sculptor of the Renaissance."

The date assigned to Mr. Alexander Scott for his lecture on "The Art of India and Tibet" was taken by Sir John Foster Fraser who lectured on "Algeria and Morocco." This change was brought about by Mr. Scott's continued absence in India.

Inasmuch as Dr. Stephen Langdon was unable to return to the Museum from his Oxford post at the time when he was expected, Mr. C. W. Bishop, Assistant Curator of the Section of Oriental Art, lectured on that date upon the subject of his work in China.

The Wednesday afternoon lecture course, which was arranged for the season just closed, had to be discontinued in part because the teachers and school children of the city were unable to reach the Museum owing to the refusal of the Philadelphia Rapid Transit Company to place cars at their disposal, as had formerly been done and is done by every other city of the country.

Mr. John H. Mason has been elected a member of the Board of Managers to take the place of the late Dr. Norton Downs.

Mr. Charles L. Borie, Jr., has been elected a Manager to fill the vacancy on the Board caused by the death of Mr. Eckley B. Coxe, Jr.

To accommodate many visitors who attended the Saturday afternoon lectures and who wished to inspect the collections afterwards, the Museum has been kept open on Saturday afternoons until 6.30.

An invitation has been sent out by the Museum to all of the clubs, associations and societies in the city which have artistic interests, to make use of the collections in the Museum in connection with their work. It is desired that the members of all such organizations should enjoy the benefits of these collections. This invita-

tion is in line with an effort being made by the Museum to bring about an active cooperation among all the art interests in the city.

Arrangements have been completed for holding in the Museum an exhibition of Mohammedan Art. In this department the Museum has acquired a few very choice examples of pottery, textiles and bronzes of Persia and Asia Minor. The purpose of the special exhibition is to afford an opportunity not hitherto enjoyed in America of studying in extensive range the artistic productions of the Mohammedan world. There are in this country in private possession many very fine examples of the early potteries, of tile work, of miniatures, of textiles and rugs which, if assembled, would illustrate very creditably the richness and variety of the decorative arts that were developed in Persia and Asia Minor from the tenth century to the seventeenth. The owners of many of these treasures have generously offered to cooperate with the Museum and participate in the exhibition for the service of the Public and the cause of education.

The Oriental scholars of America will learn with pleasure that Dr. Stephen H. Langdon of Oxford has been reappointed Curator of the Babylonian Section and that he will soon return to this country. His University has again given him leave of absence in order that he might resume the duties of this post and carry on his important work of classifying and translating the Sumerian and Babylonian tablets in the Museum's collection. The Sumerian studies completed by Dr. Langdon and already published by the Museum have attracted wide attention and have been received with warm appreciation as much for the scholarship as for the industry which they display.

At a meeting of the Board of Managers held on March 15th means were proposed for enlarging the scope of the Museum's work and especially for bringing the people of Philadelphia into closer relations with the collections. In order to make the educational value of these collections as great as possible it was decided to appoint one or more Docents whose duty it will be to afford visitors such information as they may desire and to explain and interpret the exhibits.

The photographs of totem poles at Kit-wan-kool in the Skeena River Valley that appear in connection with the Legends of Kit-

selás were kindly furnished to the author by Canon Rix of Prince Rupert.

The following persons have been elected to membership in the Museum.

## FELLOWSHIP MEMBERS

Charles S. Child

## SUSTAINING MEMBERS

Mrs. T. DeWitt Cuyler
Mrs. Harry F. West

## ANNUAL MEMBERS

Rev. H. Alford Boggs
Robert E. Brooke
Charles L. Brown
Albert H. Disston
Mrs. Henry B. duPont
Mrs. Edward Illsley
Marshall S. Morgan
Rev. James B. Nies
R. G. Pearson
Charles Aluan Pope
Charles Sinkler
Miss M. Florence Warren

## FORM OF BEQUEST

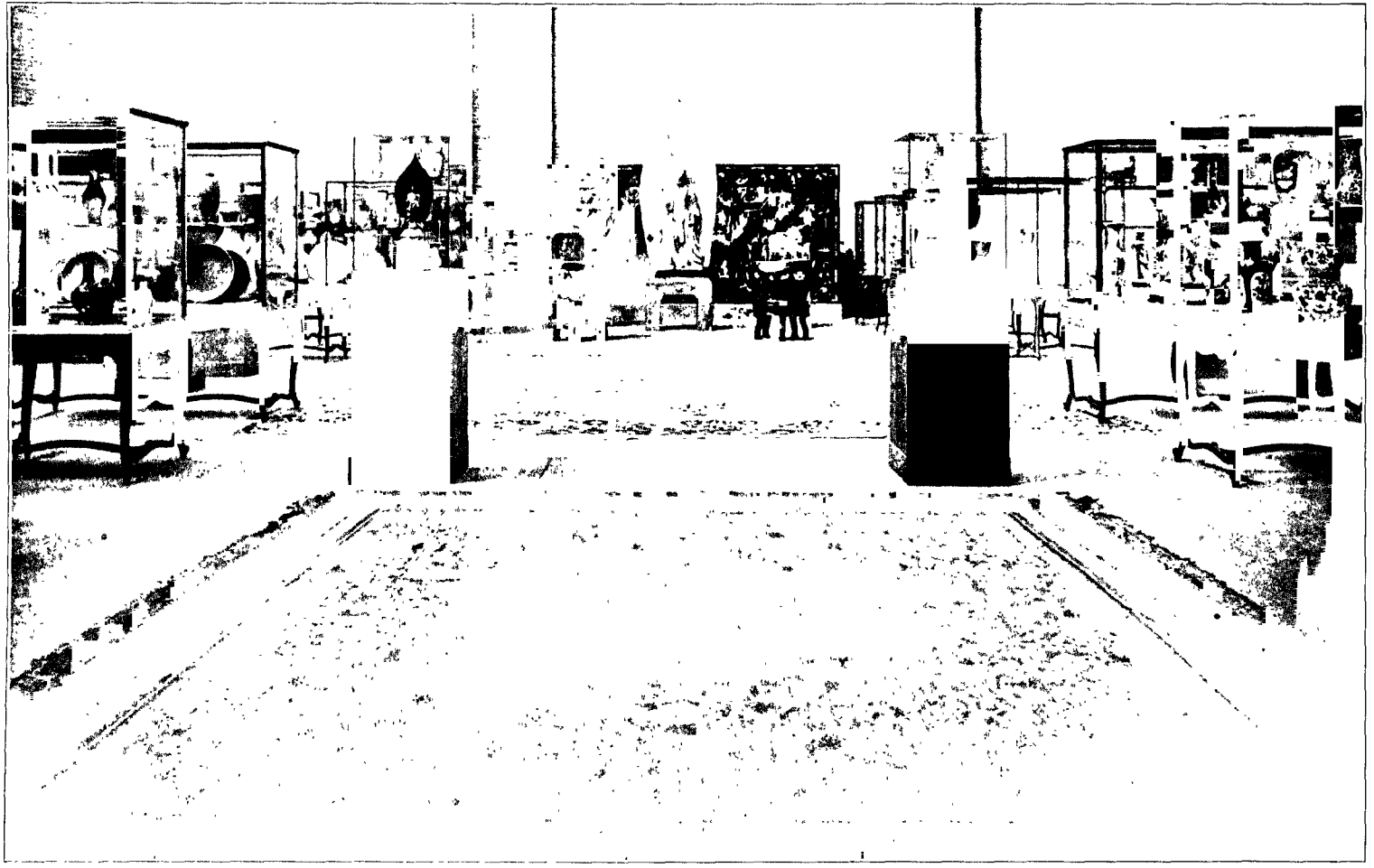
I give and bequeath to the trustees of the University of Pennsylvania the sum of..... .....dollars, in trust for the uses of the University Museum. (Here specify in detail the purposes.)

## MEMBERSHIP RULES

There are four classes of membership in the Museum:

Fellows for Life, who contribute.... ..... $1,000
Fellowship Members, who pay an annual contribution of.. . $100
Sustaining Members, who pay an annual contribution of..... $25
Annual Members, who pay an annual contribution of..... $10

All classes of members are entitled to the following privileges: Admission to the Museum at all reasonable times; an invitation to any regular reception given by the Board of Managers at the Museum; invitations and reserved seats at lectures; the Museum Journal; copies of all guides and handbooks published by the Museum and free use of the Library. In addition to the privileges to which all classes of members are entitled, Sustaining Members and Fellows receive, upon request, copies of all books published by the Museum.



View in Charles Custis Harrison Hall.

Chinese Section of the University Museum.

# FOREWORD

This number of the JOURNAL calls attention to some of the ancient thoughts and ancient works of man in the Far East and in the Nearer East, as these thoughts and works are represented in the Chinese collections and in the Babylonian collections of the Museum. The papers dealing with Chinese Art are illustrated by examples recently acquired. The contributions that bear upon ancient Babylonian life and times are based on tablets which, stored in the Babylonian Section of the Museum, have been for years, though entirely unknown, accessible to students and are now for the first time brought to light by two of the world's greatest Babylonian scholars, eminently qualified for this particular task.

These latter contributions are together indicative of well-considered steps that have been wisely taken to bring into line with its growing activities in other directions, that Section of the Museum which, for a long time, has been inert.

The papers that deal with Chinese Art may be regarded as an indication of recent progress made by the Museum in a particular direction. This progress is gratifying in itself and, taken in connection with the increasing difficulties that wait upon Museum workers, shows a growth that is larger both relatively and absolutely than that of any former year.

Of greater national moment than any local success, is the fact that American museums have, during the first year of the country's experience of war, shown

a growth and prosperity that prove they are able and willing, notwithstanding the sacrifices they are called upon to make, to go forward with their legitimate work in time of war. The Metropolitan Museum, which may be taken as a leading example, shows in its Annual Report for 1917 that twenty-four of its staff are serving in the Army and Navy and that notwithstanding this fact, combined with increased costs and unusual demands, the growth of the collections made the year a memorable one in the history of the Metropolitan Museum, and that a large increase in its membership, following the net gains of the year before, registers a steady growth.

The University Museum, which has four of its small staff of Curators serving in the Army and Navy, and which had to meet, in common with other institutions, increased costs and heavy demands, is able to show for the year 1917 a large increase in its collections, but, on the other hand, it is obliged to recognize a falling off in the membership. This fact is the more regrettable, because in an institution like the Museum, the membership is not only a source of income but also a very important moral asset.

In speaking of the increased difficulties of museum administration and increased demands upon museum workers it is necessary to call attention to a condition that is characteristic of the time, namely a scarcity in the world's markets of the art objects upon which the constructive work of museums is dependent. This is the situation with regard to good examples of every kind that illustrate the history of the arts and that go

to make up the educational structure of Museum exhibits. Together with this scarcity we are witnessing a rapidly growing interest in these things and an increased demand for art objects on the part of museums and private collectors everywhere. That this condition should be brought about by the war is very natural and might have been forecast, although nearly everyone interested in such matters predicted the opposite result.

Among the obvious reasons for this state of things is the increased estimation in which the best products of civilization have come to be held since they have been viewed in connection with forces that threaten their destruction. Men have been given standards of comparison never before vouchsafed them by which to measure the relative values of earthly things. Hence our inheritance in the material evidence of spiritual things is more jealously guarded than ever before. Economic causes have also contributed to the same result. Values represented by works of art are not subject to taxation and these values are constantly increasing. Still another reason is the growing need for aesthetic recreation, a need which makes itself felt today as never before. This feeling is strongly evinced in the reaction of many minds to the pressure of distress which is so great and so general at this time. The restful and soothing message delivered to us from the past in the inarticulate terms of art is now sought at home by people who, having enjoyed the means of travel, were accustomed, before the war imposed its barrier, to take their rest and recreation among

the art collections in the public and private galleries of Europe.

There are doubtless other contributing causes to a condition which, if it puts a greater tax upon the powers and resources of public museums, nevertheless reveals one of the good tendencies of our time. The growth of interest in art and in whatever pertains to its history is altogether a hopeful tendency arising from good motives associated with the highest duties of the day in which we live.

Writing in 1916 I called attention to the indispensable position occupied by European museums and to their general recognition as national assets of a high order in a great emergency. What was observed at that time has been reinforced by subsequent events in Europe and in the United States. These events have served not to modify my views but to confirm my impressions. One of the simple lessons for today is that men and nations need the sustenance of Art and that meat and drink can not save the world from hunger. It is true that the first duty of the day is concerned with the winning of the war. If we do that duty well, and if we render loyal service to those who will come after us and to those who went before we will not allow our world to be given up entirely to the gross materialism that is on the other side of this warlike shield. If we worthily perform our task in the world war we will perform it without losing our interest in the things that make it worth while to contemplate the restoration of Peace.

G. B. G.



LARGE STONE STATUE OF MAITREYA.
GIFT OF JAMES B. FORD, ESQ.

THE
MUSEUM JOURNAL

VOL. IX PHILADELPHIA, JUNE, 1918 No. 2

# TWO CHINESE BRONZE VESSELS

THE Museum has recently acquired through the generosity of a patron two antique bronze vessels of such rarity and importance that it seems appropriate in describing them to give readers of the JOURNAL a brief account of the ancient art that they so admirably exemplify.

One of the most fascinating of the results which are beginning to accrue from the scientific study of China's ancient past has been the disclosure of a Bronze Age civilization in many ways strikingly similar to those which once flourished in Europe and western Asia. Most of our knowledge has perforce been gained from a perusal of the ancient Chinese written records, a few of them contemporaneous with the life they describe, but most of them dating from a time long afterward, when continuity of historical contact or even of tradition had long died out. It is this fact which renders so precious the few relics of that old-world civilization that we possess.

Pre-eminent among these objects are the vessels of bronze which were employed in the religious observances of the time. Of surpassing interest for their own intrinsic strength and dignity and grace of form and decorative design, they are perhaps of even greater importance from the archæological point of view. It is upon a first hand study of objects of this class as well as of the written records afore-mentioned, and of the various monuments of a remote antiquity remaining in China itself, that this necessarily incomplete study is based.

There is now little doubt that at a period something like five or six thousand years ago, when more favorable climatic conditions

prevailed than is now the case, a continuous area of settled agricultural communities extended right across Central Asia, from southern Russia to China. In this way there was brought about during prehistoric times a diffusion over an enormous area of some of the most fundamental elements of civilization, until peoples so widely sundered as the Chinese on the one hand and the tribes of the extreme west of Europe on the other had come to utilize the same food plants, the same domestic animals, and the same weapons, tools and utensils, including such important factors in progress as the cart and the plow. In this way is also to be explained the fact that so many of the religious beliefs and observances in both East and West are closely parallel, and often indeed actually identical.

This continuity of culture, however, whereby ideas and inventions were enabled to spread far and wide over the Eurasiatic continent, was broken up in time, largely through that decrease in the rainfall which appears to be still going on, and which has resulted in former flourishing communities being transformed into desolate wastes, where only occasional ruins, half buried in the sands, remain to tell of former happier conditions. Another factor which appears to have played an important part in interrupting the ancient though no doubt indirect and tribe-to-tribe communication between East and West was the acquiring by the wild herdsmen of the steppes of the art of riding. The horse, never used among primitive peoples for the arts of peace, is pre-eminently adapted for the purposes of the marauding raider and plunderer. The quickness with which our own Plains Indians adopted the horse and utilized him in sudden raids upon the white settlements and upon one another is an example of this. In the same way the possession of horses enabled the savage ancestors of the later Huns and Mongols and Turks to swoop down upon the settlements which were still waging a struggle against increasing aridity, to cut up caravans and drive off captives and flocks and herds, and to prevent during many centuries any possibility of intercourse, even of an indirect sort, between East and West. Hence it was that while abundant evidence exists of contact of some sort in prehistoric times, we find that throughout the earlier part of the historic period, down nearly to the Christian Era, China was isolated and shut off from all intercourse with the civilized regions of the West, the very existence of which was not even suspected. It is for this reason that the Bronze Age in China



Emperor Yu the Great Controlling the Flood

Large Painting in the University Museum

Fig. 29

enjoyed in many ways a longer and more continuous and more independent development than would otherwise have been likely, and the result has been the production of objects which are acknowledged today to rank among the most noteworthy achievements in metal that have ever been wrought.

When, or from what source, the ancient Chinese acquired the art of founding bronze, is not yet possible to say. We know only that already in the earliest period to which we can penetrate with anything approaching probability we find the Chinese using that alloy as the material for their knives, their swords, their spears, their axes; for the metal fittings of their chariots and carts and plows; and, above all, for the sacred bells and the ceremonial vessels of various types, consecrated to the worship of ancestors and of various amorphic deities and spirits, for the most part personifications of natural phenomena and of geographical features, such as mountains, rivers and lakes.

In this primitive ritual, bronze vessels were used to hold the food and drink offered to the spirits of the earth and the air and to the manes of departed ancestors. Employed for different purposes, they naturally took on different shapes. Some, fashioned like capacious urns or amphoræ, or of graceful beaker or vase form, were intended to contain the rice and millet beer (usually miscalled "wine") which played so large a part in the life of the people, and which was a primitive brew as different as possible from the tremendously potent distilled liquors in use among the Chinese of the present time. Others were shaped after the likeness, highly conventionalized, of various animals, mythological and real; among the latter was the ox, which has always played an important part in Chinese ritual, just as it has in the ceremonial observances of the early peoples of Europe and western Asia. Inasmuch as grains of various sorts, vegetables, and flesh cooked in divers ways played a part in the sacrifices, special forms of bronze vessels were evolved for the purpose of containing these. Colanders with perforated bottoms for steaming and draining vegetables; large globular vessels, their shape no doubt inspired by the earthenware pots and rush baskets used for storing grain in ordinary life; and portly tripod cauldrons for broths and stews and meats of various sorts, all had their part in the ceremonies which they graced and to fulfill whose requirements they were wrought.

Strict sumptuary laws regulated the number of bronze vessels



Detail from large Painting showing the Emperor Yu the Great receiving the Reports of his Officials regarding the progress of the work of Flood Control.

FIG. 30.

to be used by various ranks of society, and they themselves came in time to be looked upon as partaking of the sacred nature of the ceremonies with which they were associated. It is perhaps largely owing to this sacrosanct character with which they became invested, and which they retained for many centuries, that so many bronze vessels owe their preservation where the ordinary utensils of peace and war were melted down and thus lost. Another reason is that they came to be largely used to contain the food and drink buried with the illustrious dead, and have thus been preserved inviolate in tombs through the ages, there acquiring the wonderful patinas of green and blue and red which form one of their many charms in the eyes of the connoisseur. Needless to say, this patina was not a characteristic of theirs in the days when they played an active part in the religious life of the people. On the contrary, passages in the "Classics" show that it was customary to clean and burnish them before a ceremony, and doubtless the least suggestion of verdegris on their surfaces would have brought punishment upon the slave responsible for their condition.

In general these bronze vessels were of no great size; but that some of them were very large there is reason to believe. One, recently unearthed in a field in the province of Shen-si, in the extreme northwest of China, and now on exhibition in the newly established museum in the provincial capital, Si-an Fu, is the largest that I have ever seen, and is a truly magnificent example of the ancient bronze founder's art.

Constant traditions state that the great Yü, that half mythical ruler of the third millenium before our era who is reputed to have quelled the floods and to have founded the earliest dynasty, that of the Hia (B. C. 2205–1766), took metal brought as tribute from the nine regions into which his realm was divided, and wrought therefrom nine tripod cauldrons, which in time became the holy palladia of the empire, the possession of them being thought requisite to the validity of a ruler's title to the Dragon Throne. Whatever their origin, whether they were cast by Yü the Great or by another, it is certain that when we begin to find ourselves on fairly solid historical ground, a millennium or so after the alleged date of that monarch, we do find a set of nine tripods of such putative origin actually in the possession of the reigning house of Shang. They passed to the founder of the Chou dynasty as part of the booty obtained after the overthrow of the ancient line (B. C. 1122), but for some reason,

possibly through fear of popular discontent, they were not removed to the distant Chou capital, on the northwestern borders of the empire. Instead they were permitted to remain in the heart of the Chinese domain, being housed in a secondary capital, the modern Ho-nan Fu, which the Chou ruler established closer to the heart of his newly acquired dominions than was his own ancestral city. Eventually after the decay and final fall of the Chou dynasty, these tripods disappear from history; it is not known what became of them or what they were really like.

No properly authenticated bronzes of the Hia dynasty, that semi-mythical and wholly legendary house which is said to have ruled over the Chinese people two thousand years before our era, have come down to us; but it is inherently probable that such vessels were already in use. The Chinese tradition is that they were characterized by being inlaid with gold in fine hairlike lines. The Shang vessels are said to have been plain and unadorned, while those of the Chou are described as being richly engraved in fine lines. The earlier specimens, when inscribed at all, bear merely exceedingly brief and terse dedications or attributions; it is only late in the first millennium before our era that we begin to come upon inscriptions of as many as two or three hundred characters.

The designs with which the surfaces of these ancient bronze vessels are decorated afford a number of most interesting problems. In them some have seen the continuation of certain designs found on the walls of caves in western Europe and assigned to that period in the later Old Stone Age known as the Magdalenian. Others have thou ht that they detected points of contact with the art of various American peoples, such as the Chilkat Indians of the Northwest Coast and the ancient Mayas of Central America. Others, without going so far afield, have suggested that the decorative designs of the Ainu, the aborigines of northern Japan and the adjacent islands, are connected in some way with those appearing upon the ancient Chinese bronzes. None of these theories has yet been proven, and for most of them it is unlikely that proof exists. Certain it is, at all events, that without proper archæological excavations we can look for little light upon the subject. Consequently we shall have to content ourselves for the present with what we can read in the designs themselves and with what the native Chinese writings have to tell us.

The earliest designs known to us are almost wholly devoid of

any attempt at realism, and consist very largely of extremely conventionalized representations of various animals. It is unfortunate that that section of the *Chou-li* or "Ritual of the Chou Dynasty" which has reference to the founding of bronze objects should have been lost. However, the work by which it has been replaced is itself of respectable antiquity, dating back at least some centuries before our era, and there is indeed a slight chance that it may after all be the original section which somehow or other got itself displaced for awhile. Be that as it may, this work contains a long list of animals, birds, reptiles, and even batrachians and insects, used as decorative designs on the different types of bronze vessels. They were not, however, as a rule reproduced in anything like a naturalistic way. That style of art came into vogue only long afterward, largely as a result of contact with the art of the West, through Buddhism. Symbolism and sympathetic magic were the actuating influences in the choice of designs in the primitive period. For example, a certain type of decoration resembling a spiral or fret symbolized thunder and lightning. On the surface it appears to be nothing more than an expression of the craftsman's feeling for beauty; but in reality it had for the people of that day a much deeper meaning than that. In northern China, and particularly in those regions where the extremely porous loess soil renders irrigation difficult or impossible, a regular and copious rainfall has always been of the very highest importance, and much of the magic and ritual of primitive China was most intimately concerned with this question. Holding important places at the courts of the rulers were rainmakers whose incantations and frenzied dances, to judge by the references contained in the ancient records, must have been precisely like those indulged in by witch-doctors and medicine-men and shamans the world over. The *Shu-king* or "Book of History," for example, refers to drunken singing and dancing as acting "in sorcerer's fashion." No natural phenomena were of more consequence to the ancient Chinese than the thunder and lightning which accompany the breaking up of the long dry season, and the symbols which denoted them were consequently of the first importance as decorative motives on the vessels devoted to the worship of the spirits.

Among the animals named in the "Chou Ritual" as being appropriate subjects for decorative designs are tigers, leopards, turtles, birds, serpents, and lizards, besides numerous others of less importance. The dragon is not mentioned by name in this connection,

although in later times this creature came to hold the first place in the list of Chinese mythological animals. Possibly the concept had not yet got itself fully detached from that of the Chinese alligator (the only true alligator to be found anywhere in the world outside of North America). In that event it would probably be included in the categories of serpents or of lizards, much as Marco Polo, for example, two thousand years later, speaks of crocodiles as "serpents." A reference in one of the "Classics" to keeping captive dragons would seem to confirm this view; for these "dragons" can scarcely have been anything else than alligators, doubtless kept for religious reasons, as sacred animals have often been kept in all parts of the world. The accounts given of the *kiao*, or *kiao-lung*, in various old Chinese writings certainly apply with greater force to the alligator than to any other creature known. It is described as being hatched from eggs, as having the body of a fish, four feet, and the tail of a snake, as having a voice "like the bellowing of a cow," as lying hidden and sleeping in pools, as "lying hidden in rivulets and pools and under rock caves," and, finally, as "troubling" people who walked by the waterside, tumbling them into the water and feeding upon them. There can surely be little doubt that the now almost extinct alligator of China was one of the sources, at least, for the dragon concept which was destined to play so great a part in the development of Chinese art, ritual, and religious belief.

At all events nothing is more certain than that a creature which is regarded by critics and connoisseurs as a dragon plays a very prominent part in the decorative designs of a great proportion of ancient bronzes, and goes through a vast range of interesting and doubtless highly significant metamorphoses.

It is well known that from a very early period among the peoples of southern and eastern Asia different monsters which we lump together under the generic term of dragons have been associated in some way with the water. Sometimes the reference is to the sea, under which the Dragon King is supposed to have his fairy palace, where occasionally favored mortals are admitted. Again, the monster may be the genius of a river, appearing miraculously before some virtuous ruler, to whom the idea of writing is suggested by the curious marks upon the creature's back; this form of the myth may have applied originally, perhaps, to the turtle, whose shell was much used for divination. Finally, the dragon may be the spirit and symbol of rain, of clouds and lightning and thunder, bringing quicken-

ing showers to parched fields and drooping crops. In any event, in marked contrast to the dragon of the Occidental world, he is in the Far East usually (though not invariably) an auspicious creature, bearing blessings to mankind and heralding by his appearance the advent of a virtuous ruler destined through his wisdom and beneficence to bring back to the earth the Age of Gold. The vitality of this last form of the myth was well illustrated in the autumn of 1915, when a stalactitic formation shaped curiously like a dragon being found in a cavern along the upper Yangtse, the late Yuan Shi-kai, then engaged in his attempt to make himself emperor, declared this a portent from Heaven betokening his appointment to rule over the people of the Middle Kingdom.

In general it may be said that the portion of the surface of the ancient bronze vessels reserved to form the background was covered with an irregular diapering of those scrolls, spirals, and frets already mentioned, sometimes of exceedingly fine execution. Upon this was the design proper, often arranged in horizontal bands, or in evenly spaced panels divided by vertical ribbing, or again in flaring lanceolate segments with perfectly plain intervals. This design, often in very high though usually flat relief, as a rule exhibits a strong tendency to assume a spiral or scroll-like form, and can usually be shown to take the shape of some extremely conventionalized and not infrequently distorted or embellished beast, bird, or monster. Not infrequently it is the eye which gives the first clue to the indentification, affording as it does a central point from which to work out the remainder of the details; this organ is almost invariably represented as a hemispherical boss with a slight pit in the center to indicate the pupil.

It is as a rule in what might pass for handles of a vestigial sort that the nearest approach to realism takes place. For very often, projecting from the shoulder, neck, or sides of a vessel at the points where handles would naturally occur, are animal heads, usually projecting in very high relief. These may take the shape of heads of rams, of tigers, of wild bulls, and of what are apparently intended for elephants or tapirs. I know no instance of any unmistakable representation of the rhinoceros and its nasal horn or horns, although this animal is known to have existed in southern China, along with the elephant, in early times. It frequently happens that in the case of kettles the ends of the bails, at the points where they engage the rim of the vessel, are wrought in the form of naturalistic animal



Size 24 ft. x 24 ft.

A Section of a Large Chinese Rug. K'ang Hsi Period.
Gift of James B. Ford, Esq.

heads. Sometimes, too, the handle on the lid of the vessel is wrought in the form of an animal head, or even of the complete animal form; two cases especially recall themselves, in one of which the handle on the lid assumes the form of a somewhat stiff and clumsily executed deer, while in the other a tiger or leopard is shown in an exceedingly skilfull and realistic way; the latter, however, is relatively late.

As is well known, the forces of conservatism are nowhere so strong as they are in matters connected with religion. This is well illustrated in the case of these ancient Chinese bronzes. Exactly when this particular style of art arose we do not know; but we do know that once fully developed, it retained its integrity and perpetuated its peculiarities with comparatively slight variations for many centuries after the archaic period and the Bronze Age properly so called had drawn to a close. It was only during the Sung dynasty (A. D. 960–1280) that these relics of China's early ages ceased to be looked upon with superstitious awe and began to be valued for their antiquarian and esthetic qualities primarily. Largely through the great advances in philosophy made during this epoch, the modes of thought of the Chinese underwent a noteworthy change, comparable in many ways to that experienced in Europe at the Renaissance and the Reformation. Men adopted different views of the relation of man to nature and to the unseen world; materialistic and agnostic ideas came into prominence; and an interest never felt before began to display itself in the sciences, among them that of archæology of a sort occupying an especially prominent place. In older days the finding of an ancient bronze vessel had been regarded as an event of the most auspicious character, portending good fortune to the Empire and particularly to the locality where the discovery was made. So strong was this belief that names of cities and of the year-periods by which the Chinese have been accustomed to reckon time during the past two millennia have been changed by way of commemorating so happy a circumstance. In later times, however, this feeling has disappeared, much as has been the case with the superstitious craze for "relics" which characterized the Middle Ages in Europe. Among the Chinese as with us, the religious interest has been replaced by the secular, and during the past few centuries it has been the antiquarian rather than the priest who has concerned himself with the preservation of these products of a remote past.

The process by which the ancient Chinese craftsman produced these masterpieces of bronze founding was that known to us as the

*cire perdue*, in which the object is first modeled in wax with great exactness and attention to detail. This model is then carefully coated with the material of which the mould is composed, and after the latter has set the molten bronze is poured into it, expelling the wax before it and assuming its form with wonderful exactness. When the metal has cooled the mould is broken away and the final finish is given with burin and rasp and polisher. It is obvious that by this process any given model could be used but once, and it is doubtless this fact that gives these old bronzes their characteristic and striking individuality and strength of character; for they were not mechanical reproductions of any set forms, but each was the individual and distinct production of the artist's own personal skill and taste and comprehension. It must never be forgotten, too, that like all the world's greatest art this art of casting ceremonial bronze vessels found its inspiration in religion. No doubt the shape and decorative quality of these vessels satisfied the best esthetic standards of their day just as they do those of the present. Yet it is to be borne in mind that first of all and above all they were objects having a religious significance of the profoundest sort. Every line and marking and feature had its significant symbolic reference to some act by which the worshiper was brought into communion with the souls of the beloved dead or with the spirits of mountain and torrent and waste whose favor he besought. It was not to supply the needs of everyday life, or to satisfy the merely esthetic sense, keen though that must have been, that brought the casting of these vessels to so high a pitch. It was the operation of that universal human sentiment, that for the gods, only the best is worthy.

Of recent years it has been the privilege of some American museums to secure specimens of these ancient sacrificial vessels. Two especially fine examples, undoubtedly among the best specimens of this class of object, have lately been acquired by the University Museum, one of them belonging in all probability to a period well back in the first millennium before our era, while the other presents certain indications which would seem to place it still earlier, either toward the close of the Shang dynasty, or, perhaps, at the very beginning of the succeeding period of the Chou, in other words during the twelfth or eleventh century B. C.

Let us begin by studying the vessel which seems to be the earlier of the two. It is of the so-called beaker type, with a plain broad



Sacrificial Libation Cup of Bronze.

Gift of Lawrence du Pont, Esq.

Fig. 31.

foot and wide neck and a gracefully flaring mouth. The proportions and the curves could hardly be bettered. The entire surface is covered with a wonderful patina of a very dark olive green, the effect, apparently, of atmospheric action alone, for the patinas produced through long immersion in water or burial in actual contact with the earth are of a very different sort. What happened in the case of this vessel was, in all probability, that it was placed upon a pedestal in some sepulchral vault, doubtless to contain drink for the use of the departed, and remained there undisturbed, perhaps for centuries. Here and there are slight traces of a fine malachite green patination and also of a modification of the surface due to some other agency. Doubtless this vase has undergone numerous vicissitudes in the three thousand years or so of its existence, and has been affected by a variety of conditions.

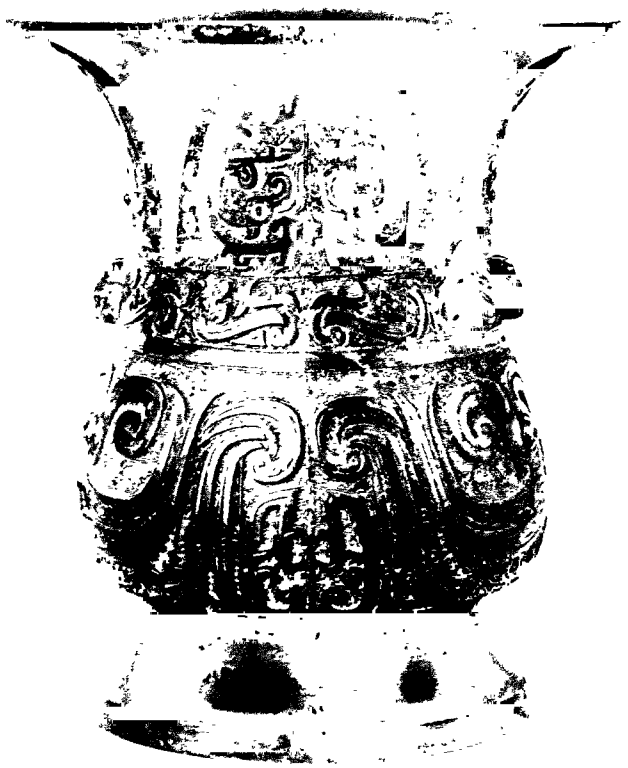
As already noted, the foot is quite plain, and bare of all ornamentation aside from its own graceful shape. The decoration itself may be divided into two parts, that upon the body and that upon the neck, the latter again being subdivided into a narrow band or collar and, above, four lanceolate segments upon the widely flaring upper portion.

The background in the decorated portions consists of an extremely fine and clearcut series of spirals and frets and meanders, in places forming a sort of irregular diapering, while in others it is modified to fit certain definite spaces in the ornamentation. A true diaper background consists of course of a definite often geometric motive repeated regularly without any modification due to the design superposed upon it. The background here however, and the same may be said of most objects of the sort, sustains a very definite relation to the general design, and is obviously merely another manifestation of the tendency displayed in the latter, a tendency, that is, to reduce everything to a spiral or volute form.

The decoration upon the body is separated from that of the neck by a narrow plain band encircling the shoulder. As is usually, though not universally, the case, strict symmetry is observed. Upon the body occur two pairs of extremely conventionalized bird-like creatures which may perhaps symbolize some primitive form of the *Fêng* or, as we term it for want of a better name, the Phœnix, although needless to say the *Fêng* and the Phœnix concepts have no connection that has hitherto been traced. In spite of the high degree of conventionalization which is manifest here it is still possible

to recognize the various features with a considerable degree of certainty. The large almost hemispherical eye, with its central pit-like pupil; the curve of the wing, which is held folded tightly against the body; the long and richly feathered tail, which appears to have become resolved into a number of independent details as a result of over-conventionalization; the two feet, still recognizable though far from realistic—these may all be made out. With the head, however, apart from the eye, the case is different. It is here, of course, that the process of modification would naturally go farthest. Consequently it is difficult to determine whether it was the intention of the artist to represent the creature with its beak open and a line, doubtless of symbolic significance, issuing from its mouth; or whether the intention was to show the head turned backward over the shoulder; in which event the remaining appendages might be taken to indicate a flowing crest or something of that sort. It is of course impossible to reconstruct, without historical data of some sort, the symbolism of ninety generations ago; and the statements of Chinese antiquarians writing of an object wrought perhaps two thousand years before their own time are too often pure speculation; honest enough, no doubt, but of very little scientific value. It will be only after proper archæological research has been undertaken in China and enough data have been collected to give us some adequate basis for our studies that we can hope to find ourselves in a position to interpret the highly complex and apparently arbitrary symbolism of early Chinese art.

Just above the decoration on the body, and separated from it by a narrow plain strip with slightly raised edges is a band of ornamentation slightly less than an inch in width. The salient features of this area are two animal heads, moulded in the round, and projecting from opposite sides of the vessel, just above the points where the pairs of bird-like creatures in the body ornamentation face each other. These heads are apparently those of composite creatures, although it is possible that real animals are intended. Upon the whole it seems most probable that the wild bull was the basis for the concept. That features characteristic of other animals should have crept in need not excite surprise; for the notion of composite mythical animals is one that is exceedingly widespread and that goes very far back into the past of our race. Each of these animal heads is flanked on either side by two serpent-like forms, very much disintegrated by the process of conventionalization which



Height 9 in.

Sacrificial Libation Cup of Bronze

Gift of Lawrence W. Peet, Esq.

FIG. 32.

they have undergone, but of which the heads are still quite clearly discernible.

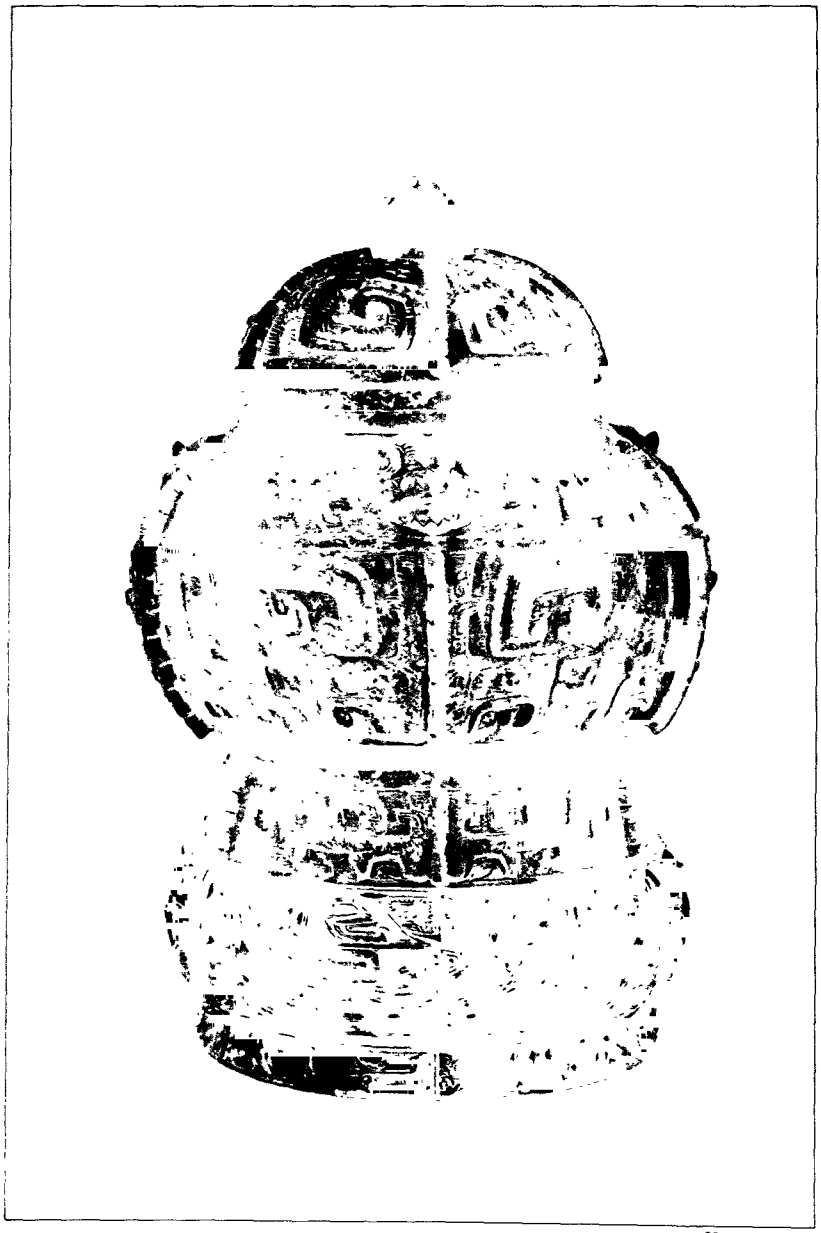
Above this band of ornamentation the neck of the vessel begins to flare outward and terminates in a very wide bell-shaped mouth. Exteriorly, this portion is decorated with four equal lanceolate segments or gores with perfectly plain and undecorated intervals. The ornamentation of these segments is difficult to describe, and harder still to interpret; but essentially it seems to consist in each case of two dragons with their bodies and tails pointing upward while they themselves stand upon their forelegs and confront each other with open mouths and protruding tongues. It is possible that each creature is provided with six pair of legs, and a crest and beard seem also to be indicated.

Taken as a whole, the decoration is wonderfully effective, impressing one more deeply the more carefully it is studied. In spite of its bizarre quality it is harmonious, tasteful, and arranged in the most effective way in order to conform to the exigencies of the space to be covered. Evidently the artist was not obsessed with that *horror vacui*, that dislike for vacant spaces, which seems to afflict exponents of certain schools of decorative art; for such spaces are most effectively employed. The interior, for example, is entirely plain, with one exception which will be noted in a moment; while on the exterior, the plain foot and the equally plain intervals between the highly decorative segments around the flaring neck serve most admirably to set off and emphasize the superlative balance and restraint of the ornamentation as a whole.

The sole exception to the plainness of the surface of the interior is a brief inscription of four exceedingly archaic characters which appears on the bottom, apparently cast with the vessel rather than engraved later. While the inscription itself yields us no data as to the age of the vessel aside from the style of the characters and the fact that its nature is such as we should expect to find in vessels of the period to which we have reason on other grounds to assign this vessel, it at least confirms the accuracy of the traditional account of the purpose for which this type of vessel was employed; for the four characters read: *Tso pao tsun-yi*, which may be translated, "Wrought as a precious libation-cup."



The other of the two ancient bronze vessels recently acquired



Height 18 in.

Ancient Sacrificial Wine Vessel of Bronze.

Gift of Lammot du Pont, Esq.

FIG. 33

by the University Museum is not only of a different period, but of a wholly different shape, designed for a different purpose; for instead of being employed for the pouring out of libations, it was meant to hold the liquor used at sacrificial feasts. It may not be out of place to mention here that of the three classes of spirits recognized and worshiped by the primitive Chinese, the celestial, the terrestrial, and the ancestral, it was only the latter before whom libations were actually offered. It is to be borne in mind that in China of the archaic and protohistoric periods, just as so often among other peoples, the fundamental concept of an act of worship was that of a communion with the spirits invoked, a feast in which both worshiper and god took part. Particularly was this so in the worship of departed ancestors, where the ceremony assumed the character of a family reunion in which the presence of the dead was regarded as none the less real than was that of the living. In this connection a curious device was resorted to. Certain individuals were chosen, according to the *Shu-king*, or "Book of History," to be "personators of the dead;" these occupied the places at the sacrificial banquet which would have been given to the dead had they been actually present in the flesh, and libations were poured out before them. Of the actual feast, however, they were not allowed to partake, although we are told that later, doubtless as a sort of solatium for their enforced abstinence, they were given a special feast of their own.

Just as the libation-cup described above was notable for its grace of form and the charm of its design, so the vessel now under discussion is remarkable for its strength and dignity and a certain almost savage ruggedness of form and decoration which afford convincing proof that the art of which it is a product was still a vital factor in the life of the people, and not merely an avenue for the expression of esthetic emotions and impulses.

In general it may be said that this vessel is divided from top to bottom into three equal segments by lines of notched ribbing which extend from the knob on top of the cover clear down to the bottom of the foot. Each of these segments again is divided vertically by a similar rib or flange broken at the shoulder by a highly conventionalized animal head moulded in the round. What this creature may be intended to represent is not clear, although the horns with which it is equipped are decidedly those of a ram. Accordingly to the interpretation of the Chinese antiquaries however it is meant for a *hsi-niu* or wild bull, and this is no doubt correct.

Over the surface of the vessel appears the usual finely incised scheme of spirals and frets, betokening thunder, lightning and rain, and thus by implication suggesting a bountiful crop, upon which the prosperity of the country then as now was so dependent; for the Chinese have always retained that keen sense of the fundamental importance of agriculture which we of Occidental lands had so largely lost until the sharp lessons of the present war developed it anew for us. Over this symbolic background are displayed various patterns in somewhat high relief in which the forms of various mythological creatures may be traced. Each of the three subdvisions of the foot, to begin with, contains a pair of dragon forms placed *vis-à-vis*, but so extremely conventionalized that they might be easily be mistaken for geometric forms. Only the fact that the eye still survives shows us that we have here a derivative from what was evidently once intended for a naturalistic representation. Similar figures occur on the dome-shaped cover and also upon the shoulder, in the zone in which occur the three animal heads already described. On the body, however, the scheme is different, although the style is the same. Here we have represented a mask intended it is said to represent the *hsi-niu* or wild bull, as in the case of the three heads in high relief on the shoulder. It seems quite probable that this interpretation is correct. We know, in the first place, that wild bulls, apparently of the same species (*Bos namadicus*) as those so vigorously portrayed on the Assyrian monuments, did formerly occur in China. We also know that the ancient Chinese, exactly like our own ancestors, made extensive use of bulls' horns as drinking vessels. Further, the bull has been the symbol of fertility among many nations. Consequently it seems inherently likely, quite apart from anything told us by the Chinese antiquarians and art critics, that the bull's head should have occupied a prominent place in the symbolism of religious art as exemplified by these ancient vessels. Flanking each of these masks are small dragon figures represented head downward.

The vessel is covered with a somewhat lighter patina than that displayed by the libation-cup but of the same general character, while it has a much greater amount of the malachite green patination. There is unfortunately no inscription to guide us, either by its subject matter or by the form of its characters, in fixing the age of the vase. I ascribe it however without hesitation to the Chou period (B. C. 1122–255). It belongs probably to the earlier rather than the later part of that era.

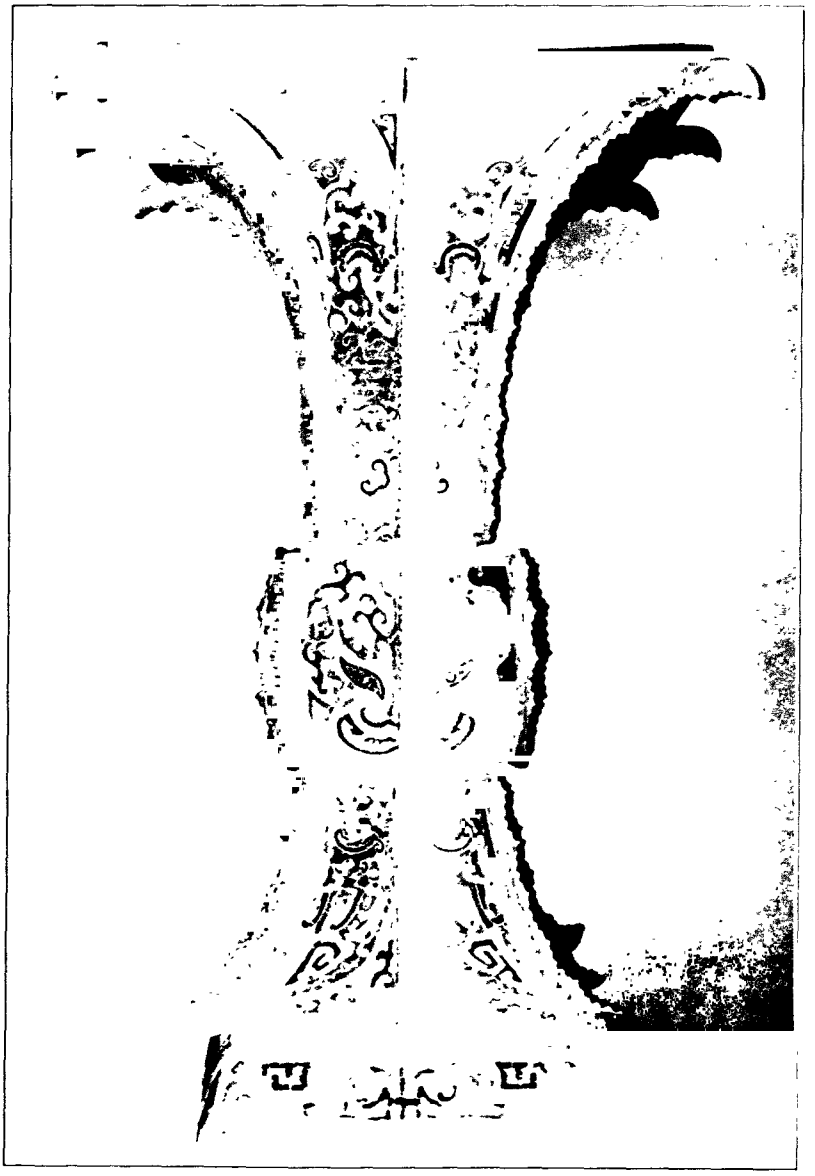
A word in regard to the question of the dating of these bronze vessels may not be amiss. That they belong to an art of a very highly developed type goes without saying. Everything about them presupposes a long previous evolution somewhere. Where that evolution took place we still have no means of knowing; but upon the whole it seems probable that the primitive Chinese acquired the knowledge of bronze from southern Siberia, and perhaps more specifically from the upper Yenesei valley, exactly as long afterward they obtained their iron culture at least in part from the same general region. It is probable that the bronze culture which they thus borrowed, perhaps at a very rough guess somewhere around three thousand years before the commencement of the Christian Era, was already a fairly advanced one; for in a generalized way the types of weapons, utensils, vessels, and other objects of bronze which we find in China correspond quite closely to similar categories from western Asia and eastern Europe. The bronze cauldrons of Homer and other classical writers are too well known to need more than passing mention. What is more to the point is that people like the Scythians and the Massagetae, living as they did athwart the western end of the old trans-Asiatic trade-routes, should have been still largely in the Bronze Age as late as the time of Herodotus, in the fifth century B. C., and that among them should have existed objects similar in purpose, and generally speaking similar in nature, to those belonging to the Bronze Age in China. The sacrificial cauldrons mentioned by Herodotus as occurring among the Scythians are in this class.

In a certain sense the Bronze Age in China drew to a close somewhere about the middle of the first millennium before our era. That is to say, it was from that time that iron began definitely to supersede bronze in the uses of everyday life, in the arts both of peace and of war. For religious purposes, however, bronze continued to hold its own, and it was not in fact for another millennium, or until the sixth and seventh centuries A. D., that the art of the bronze worker may be said really to have attained its apogee, with the casting of those wonderful statues of gigantic size representing various Buddhist personages, which characterized the religious enthusiasm prevailing in the China of the Northern Wei (A. D. 386–535) and T'ang (A. D. 618–907) dynasties, and of which the sole remaining example in the world today is the great Daibutsu at Nara, the ancient capital of Japan.

Even after the introduction of Buddhism, however, and indeed

down to the present time it has been customary to turn out copies of ancient sacrificial vessels, with their decorative motives, inscriptions and all. In large part this proceeding has been designed to supply the wants of cultured people who admired the ancient bronzes but were unable to obtain examples of them; exactly as our art shops sell frank reproductions of famous paintings or statues. The skill of the Chinese metal worker, however, has been so great that it is frequently difficult to distinguish a vessel turned out under the early Chou dynasty, three thousand years ago, from one produced under the Sungs, two millenniums later.

C. W. B.



A Ming Cloisonné in the Mu[illegible] Collection



Height 33 in.

Colossal Head of a Bodhisattva.

Gift of James B. Ford, Esq.

Fig. 34.

# RECENT ACCESSIONS OF CHINESE SCULPTURE

IT is becoming steadily more evident as archæological study progresses that advancement in the arts of civilized life is as a rule the offspring of the energy liberated by the impact of one culture upon another. We know now that at least two peoples had a part in the dim prehistoric beginnings of ancient Egypt. The respective shares of Semites and Sumerians in the founding of the civilization of Babylonia are becoming more apparent as time goes on. The wonderful Cretan culture of Minoan days had to go down under the blows of Achaean and Dorian invaders from the unknown north before classical civilization could arise.

This same phenomenon may be traced over and over again in the history of China, and only by recognizing it and allowing for its effects can we hope to reach a clear understanding. It appears pretty certain that at one time the ancestors of the present Chinese were savages, leading a life comparable to that of some of the ruder hunting tribes found upon this continent by the early French explorers and missionaries. According to their own traditions, which here have the ring of genuineness about them, they were a race of hunters, clad in skins and sheltering themselves in caves and rude brush windbreaks; tracing their descent through their mothers alone, and ignorant of the art of writing, of the use of domestic animals, and of agriculture.

At length, the legend goes on to tell us, there arose a succession of what we call nowadays culture heroes, headed by a personage named Fu-hsi, who taught the people the proper regulation of marriage, the arts of writing and of divination (originally closely connected), the rearing of animals, and the principles of agriculture. It can scarcely have been a coincidence merely that Fu-hsi is said to have been born in the Wei River valley, in that very region in in the extreme northwest of China through which, from the beginnings of history, ideas and objects and peoples have been traveling to and fro between the Middle Kingdom and the lands to the far west.

This process, of whose effects during the prehistoric period we as yet possess only legendary and inferential evidence, has continued, intermittently, down to the present day. Its effects upon the particular clan or tribe which happened for the time being to occupy this eastern terminus of the great trans-Asiatic trade route have

been most marked. Time after time has it occurred that such a clan, undoubtedly strengthened and invigorated by the constant succession of culture stimuli which it was receiving from other nations, far to the west and doubtless wholly unknown to it even by name, made themselves the masters of the whole of China, while the capital of that empire has been located in this region, along the banks of the Wei, more often and for a greater number of years, than in any other region.

Among the many contributions from the west which reached China through this channel was the Buddhist faith, which was introduced about A. D. 67, under the patronage of one of the emperors of the Later Han dynasty. Its early career in its new home, however, was on a most modest scale. In fact it seems practically to have vegetated for a period of something like two centuries. No Buddhist statuary has come down to us from this early epoch, and the explanation probably is that there was nothing of the sort worth mentioning then in existence. It was not until the Mahāyāna, or "Greater Vehicle," of Buddhism developed in India during the first century or two of our era into a highly complex and esoteric system of polytheism, that a school of religious sculpture arose, in the shape of the most interesting Gandhara statuary, of mingled Greco-Indian inspiration.

Just at the time when this was taking place in northwestern India, however, the great Han dynasty, which for some generations had maintained a fairly regular intercourse with the civilized regions of western Asia, fell a prey to internal dissension and rebellion. The result was that one of the numerous partitions of China took place, and for a century or two communication with the west was almost wholly suspended. Hence it is that we are unable to trace anything like an evolution of Buddhist sculpture on Chinese soil, but find it appear, full blown, during the fifth and sixth centuries of our era, as an importation from the Buddhist kingdoms then occupying Turkestan and northwestern India. This importation was due to the activities of the Tartar kingdom known as the North Wei. This power, which does not appear in the lists of dynasties regarded by the Chinese as legitimate, established itself in the year 386, and in time came to occupy much of the northern part of what we call China Proper, while its influence also extended far into Manchuria, Mongolia, and Turkestan. Its rulers seem, many of them, to have been singularly enlightened, and they systemat-

ically tried to assimilate themselves as completely as possible to their Chinese subjects. Their Tartar followers were required to learn the Chinese language and to adopt the Chinese costume and customs, and at the same time the spread of the Buddhist faith was actively encouraged. At first the seat of their court was in northern Shan-si, not far south of the Great Wall. Here the country is flat and treeless, and seamed here and there with ranges of brown, barren, rocky hills through which torrents have in many places excavated gorges debouching on the lower land in great cones and fans of detritus.

It was such a gorge as this, about a day's journey west of the capital of the North Wei (near the modern Ta-t'ung Fu), at a place called Yun-Kang, that the Buddhist devotees of the fifth century of our era selected as a fitting site for a group of rock-cut temples which even now, in their present ruinous and uncared-for condition, are among the most remarkable and most noteworthy sculptural remains to be found anywhere in the world.

At the point where these ruins occur the gorge widens out to perhaps half a mile in breadth. To the south it is bordered by low barren hills crowned here and there with watchtowers to guard against marauding Tartars and robber bands. The northern side, however, rises in steep cliffs from one to two hundred feet in height, and it is here that we find the temples. For hundreds of yards the face of the rock is simply honeycombed with excavations, great and small. The majority of course are very small; mere shrines containing statues of quite diminutive size, though often of the highest artistic merit. The principle temples, however, are truly works of the most remarkable character. The face of the cliff has been smoothed away for a distance of several hundred feet in order to form the exterior wall of the temples, which are themselves carved out of the heart of the living rock. Around and above the entrances, which are elaborately carved with various Buddhist figures and decorative motives, appear deep mortises and sockets which formerly held the ends of the timberwork of the temples that once rose three and four stories high against the cliff. These temples, built almost wholly of wood as they were, have long since disappeared. The two easternmost of the great grottoes, however, have had erected before them in recent times edifices which doubtless follow fairly closely the lines of the original buildings, save that they have the upturned corners of the roofs which we have come to look upon

as characteristic of Chinese architecture, but which were as yet quite unknown in the era of the Northern Wei. Much erudition has been brought to bear to show that these peculiar curving roofs are a reminiscence of the time when the ancestors of the Chinese were a nation of tent dwellers. Unfortunately for the theorists, however, the ancient Chinese monuments show that the original Chinese roof had no such feature as an upturned corner, the line of the eaves being absolutely straight. As a matter of fact, the type of roof which we have come to regard as typically Chinese made its appearance in China only about the sixth or seventh century, and seems to have been due to the influence of the type of Himalayan Buddhism which was then making such headway in the Celestial Kingdom. It soon spread to Korea and was carried thence to Japan, where it appears in an early form in buildings which, though erected twelve hundred years ago, of no more durable material than wood, are still standing.

The ancient structures at Yun-kang were not so fortunate, for they perished long ago, leaving exposed to the open air the inner gateways, cut through the face of the cliff, which give into the temple proper lying beyond, in the heart of the rock. Upon passing through one of these gateways one finds himself first in an antechamber, rising many feet upward, illuminated by such light as comes in through the door and through other openings cut through the cliff higher up, and decorated with an infinity of exquisitely chiseled figures of Bodhisattvas, Deva kings, and other personages, together with symbolical animals, birds, garlands, and a multiplicity of decorative designs. In the further face of the antechamber, usually in line with the outer door, is another entrance, also highly ornamented, and here, sometimes, as a result of greater protection from the elements, one finds well preserved evidences of the rich coloring so lavishly used by these old world artists. Passing through this inner door one finds himself in the adytum itself, the very Holy of Holies, a tremendous chamber, its walls and roof lost in the seemingly limitless gloom overhead, whence the voices and footfalls of intruders come reverberating back multiplied manifold in volume.

It was the common practice of the excavators of these stupendous grottoes to leave the rock in the central portion of the chamber as a support for the roof, and this gigantic column was itself carved and decorated in a variety of ways, all most wonderfully effective and pleasing. Sometimes it was shaped into the likeness of a colossal

Buddha sitting crosslegged upon a lotus flower, lost in profound meditation. Sometimes the central pillar, instead of representing a single Buddha, was carved into four figures, back to back, in various significant attitudes, full of a rich symbolism. Again, this huge pillar of stone may be chiseled into the semblance of a Buddhist pagoda, carved in utmost detail of column and cornice and entablature, with friezes of extraordinary vividness, while in the balconies on all four sides stand great statues of Bodhisattvas, with Deva kings in attendance and angelic musicians hovering about in the background.

But not all the sculpturing is reserved for the great central columns. The walls, and the lofty ceilings as well, are carved with the same conscientious care as are the more readily visible portions of the grottoes. I carried with me on two visits to Yun-kang a powerful electric torch which illuminated the ceilings quite effectually, and the most careful examination failed to show the slightest evidence of "scamping" on the work in these locations, although it is difficult to conceive of any system of lighting in the old days which could have done much in the way of illuminating these remote and lofty portions of the grottoes.

The character of the carvings on the walls and ceilings is of the same general character as that upon the central pillars and in the antechambers, but is even more varied and covers a larger number of subjects. Reliefs portray well known scenes from the life of the Buddha, worked out with the most minute attention to costume and ornament and feature. Again, there are the more conventional groups showing a seated Buddha flanked by two smaller Bodhisattva figures, standing. Or whole sections of wall, covering hundreds of square feet, may be chiseled into panels of regular size, each containing in relief a representation of a sacred personage; in some instances these panels are scarcely more than an inch or an inch and a half high, and yet each one is worked out in most painstaking detail and exactly repeated many hundreds of times.

As has already been intimated, the artists, in the telling of the sacred stories in stone, trusted not to form alone but to color as well. The principal figures were gilt, and much of the gilding still remains, tarnished by age and the smoke of incense and doubtless in some cases renewed from time to time. The subordinate figures and the decorative motives were colored in the most tasteful way imaginable. The total effect is one of the utmost richness; but

it is a subdued richness, harmonizing admirably with the still solemnity and gloom of the vast interiors and the awesome calm of the barely visible central figures towering high up into the darkness.

It is impossible for us to imagine what these now deserted and ruinous sanctuaries must have been in the days of their prime, when they were the favored resort of princes and people, when a short day's journey away stood the capital of one of the great world empires of the time, and when the mild and peaceful teachings of the Buddha formed the rule of life for so much of southern and eastern Asia that has since turned to Hinduism and the fierce creed of Mahomet. It may, perhaps, help us, however, to turn to the narrative of the monk Fa-hien, who journeyed across Central Asia to India in search of copies of the Buddhist scriptures during the early years of the fifth century, and whose own story of what he saw reveals so vividly, if unconsciously, his own courage and devotion and intense spirituality.

When Fa-hien came to Khotan, for example, he tells us that he found it a flourishing and prosperous kingdom, ruled over by a king and queen who were devout followers of the Law, and well provided with monasteries occupied by "several myriads" of monks. It is difficult for us now to realize that the peoples of Turkestan, rabidly fanatical and ignorant Mahometans as they have so long been, should ever have owed allegiance to the mild, tolerant, and peace loving faith preached by the followers of the Buddha. That this difficulty has not been ours alone is shown by the fact that the foremost Chinese scholars of the last dynasty, that of the Manchus, stigmatized Fa-hien as a liar, because he speaks of these Central Asian countries as being Buddhist, when, said the Chinese scholars, "all the world knows that they are Mahometans." Unfortunately for the reputation of these Chinese savants, however, Fa-hien set out on his travels almost two hundred years before Mahomet was born, and the entire sincerity of his narrative has been most abundantly established.

During his stay at Khotan Fa-hien witnessed a great Buddhist festival which must have resembled closely the sort of thing that was going on in China at that time, under the rule of the North Wei. Doubtless the now silent and almost deserted temples at Yun-kang saw many a similar ceremony during those years, so that it may be of interest to transcribe a portion of Fa-hien's account.

He says:

> "At a distance of three or four *li* [a mile or more] from the city, they made a four-wheeled image car, more than thirty cubits high, which looked like the great hall of a monastery moving along. It was grandly ornamented with the Seven Precious Substances,[1] with silken streamers and canopies hanging all around. The chief image stood in the middle of the car, with two Bodhisattvas in attendance on it, while Devas were made to follow in waiting, all brilliantly carved in gold and silver, and hanging in the air. When the car was a hundred paces from the gate, the king put off his crown of state, changed his dress for a fresh suit, and with bare feet, carrying in his hands flowers and incense, and with two rows of attending followers, went out at the gate to meet the image; and with his head and face bowed to the ground he did homage at its feet, and then scattered the flowers and burnt the incense. When the image was entering the gate, the queen and the brilliantly arrayed ladies with her in the gallery above scattered far and wide all kinds of flowers, which floated about and fell promiscuously to the ground."

Toward the end of the fifth century of our era the reigning emperor of the North Wei moved his capital from northern Shan-si southward to a point in Ho-nan province, in the region where the capitals of the half legendary Shang dynasty, of the later Chou kings, and of the rulers of the Latter Han had stood. Here, in a gorge called Lung-mên, not unlike that at Yun-kang but narrower and more rugged, another series of rock-cut temples was commenced. The workmanship here is in its best examples scarcely inferior to that displayed at Yun-kang, and the general impression is much the same. There are the same deep grottoes, the colossal statues, the figures of Deva kings and Bodhisattvas and angels, the same decorative motives of garlands and wreathes and lotus blossoms. In general, however, the workmanship seems slightly inferior. It extends, too, over a longer period; for while the grottoes at Yun-kang are the work of a single half-century, the work at Lung-mên was carried on not merely during the scant forty years of political existence that remained to the Northern Wei after the removal of the capital to Lo-yang; but some of it was accomplished under the great T'ang dynasty (A. D. 618-907) and even later.

[1] The *Sapta Ratna*, gold, silver, lapis lazuli, rock crystal, rubies, diamonds or emeralds, and agate.



Height 33 in.

Colossal Head of a Bodhisattva

Gift of James B. Ford, Esq.

FIG. 35.

The inspiration for the undertaking of these wonderful works in stone was a frightful persecution of the Buddhists which took place about the middle of the fifth century, and which wiped out practically every vestige of earlier temples and statues. Hitherto the temples had been built of wood, while the images were of bronze, earthenware, or sandalwood – all of them materials which readily succumbed to the onslaughts of the persecutors. After a few years, however, with the accession of an emperor favorable to the Buddhists, a reaction took place almost as extreme as the persecution which it followed. The followers of the Sacred Law, taught by experience, resolved to make their temples and their statues out of a material more durable than heretofore, and the rock-cut grottoes of Yun-kang were the result. No doubt the idea came from India and was inspired by the rock temples of Ajanta and elsewhere; but in its development the artists of the North Wei followed decidedly original lines. In the attitudes and attributes of their statues, it is true, they adhered to canons fixed long before, in northwestern India and during the long progress of Buddhism across Central Asia. Nevertheless the result was the founding of a school of religious art unlike anything the world had seen before. The artists of the North Wei succeeded in combining in their statues a grace, a restraint, and a simplicity fraught with the deepest religious feeling. In so doing they created a type of the divine in art which later centuries in China and Japan have often seen imitated but never yet equaled

## Two Colossal Heads.

It has been only within the last few years that collectors in America have awakened to the importance of this old Chinese religious art. Nevertheless a number of important examples have already been brought to this country and have been acquired by various art museums and private collectors. Among the objects of this class which have come of late to the University Museum are two colossal stone heads of the best type, taken from figures of Bodhisattvas, possibly representing Avalokita, and also two figures of Maitreya, "the Buddha who is to come," the one a large stone stela, the other a copper gilt statuette.

The two colossal heads, being fragments only, of course bear no dates; but it is fairly safe to assume that they belong either to the latter part of the North Wei period or to the earlier part of the

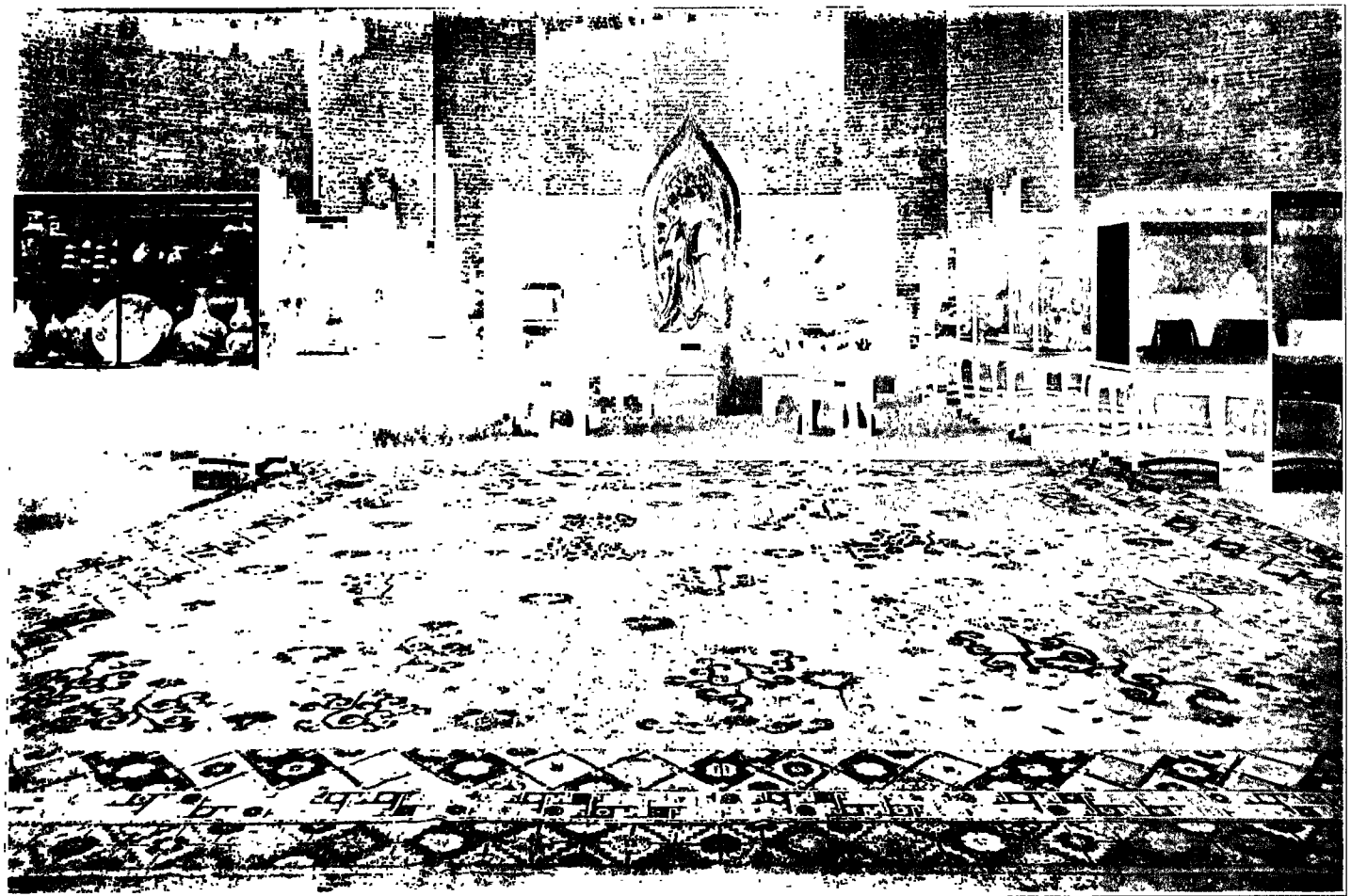
T'ang. They are said to have come from the province of Ho-nan; but as that province has an area of nearly sixty-eight thousand square miles, that ascription can scarcely be called very definite.

In spite of the paucity of our knowledge regarding the two heads under discussion, it is probably safe to say that their ascription to the province of Ho-nan is correct, and that further they came in all probablity from the vicinity of the old North Wei capital at Lo-yang (the modern Ho-nan Fu). In my opinion they did not come from the famous gorge of Lung-mên with its multitudinous grotto temples and its countless statues, great and small. It is more probable that they came from a point further down the Lo River, nearer its junction with the Huang Ho, where there are also large statues of early date and fine workmanship. In the total absence of any data it would be more than hazardous to attempt to fix any date for these heads; but it is evident that they belong to the very best period of Chinese Buddhist art, and were probably executed sometime during the sixth century of our era. At least they are quite typical Bodhisattva heads of that time in style, treatment, and technique. The one has a three peaked crown with a fillet about the base of the *ushnisha* or protuberance of the crown of the head, originally merely a knot of hair, a sort of chignon, but mistaken later for an actual formation of the skull, which came to be regarded as a mark of particular sanctity. The *urna* or jewel in the forehead is marked by a hemispherical depression, no doubt the socket which once held a crystal sphere or something of the sort. This *urna* was in all likelihood in origin a caste or tribal mark, mistaken later for a miraculous beam of light, also an attribute of special sanctity. The hair is parted in the middle and drawn smoothly back on either side. Traces of the pigment which no doubt once covered the statue remain on the crown and elsewhere. The companion head is very nearly the same in most particulars, but has a more elaborate crown with graceful floral designs, while the hair is arranged in a number of plaits or folds.

Of the merits of these two heads it is impossible to speak too highly. Of the numerous heads of Buddhistic statues which have been imported from China during the past few years these two are undoubtedly among the most beautiful. Faultless in outline and flawless in execution, they express in supreme measure that ideal of calm serenity, of spirituality, and of boundless mercy and love, of which Avalokita is the embodiment. There are few more beau-

tiful concepts in any religion than that of the emanation of Avalokita, the embodiment of Infinite Mercy, from Amitabha, the Buddha of Boundless Light. The thought of course is that infinite knowledge produces infinite love. It is the exact complement of the Socratic idea that evil conduct is the consequence of ignorance. The sacred art of no country has been so successful as that of the Chinese of the sixth century of our era in expressing in stone those qualities of graciousness and majesty and loving kindness which are the attributes of the highest spiritual powers, and even in Chinese art the exquisite spiritual beauty and the mysticism and the ineffable calm of these two wonderful heads have rarely if ever been equaled.

Such heads as these under discussion are usually called heads of Kuan-yin, known to most foreigners as the "Goddess of Mercy." This concept, however, is one which has come into being only within the past few centuries, long after the great epoch of the Northern Wei had come to a close. It appears to have resulted in the following way. In the times when the ancestors of the present Chinese people were gradually pushing out to the east and south from their ancient seats on the Yellow River, they came upon tribes of a culture totally different from their own who inhabited the coast lands and subsisted largely on the products of the sea. These maritime peoples naturally had a religion of their own, which, to judge from the very faint traces of it which have come down to us, seems to have been largely animistic, with some fairly well developed anthropomorphic deities; it perhaps resembled the religion of the primitive Japanese of pre-Buddhistic days, and may indeed have been actually connected therewith. At all events these seacoast peoples continued to worship their own gods and goddesses after their conquest and partial assimilation by the Chinese. One of these goddesses (a concept totally alien to anything in the original Chinese cosmogony) had her principal seat in the lovely Chu-san Archipelago, just south of the embouchure of the Yangtse River. This goddess, the special protectress of sailors, became the object of a cult of more than local importance. Consequently the Buddhists declared some centuries ago, with their customary astuteness, that the goddess was an avatar of their own Avalokita. The fact that the latter had always possessed masculine attributes, even to the extent of being represented with a moustache, presented no difficulty whatever; for Buddhist deities are pure spirit and therefore without



A Section of the Exhibition of Chinese Art in Charles Custis Harrison Hall.

FIG. 36.

sex; consequently they may be reborn in different incarnations either as male or as female. It is this theory of avatars that has enabled Buddhism to spread so readily among people in the animistic or polytheistic stages of religious belief; for it was the easiest thing in the world to call the old gods and goddesses avatars of this or that member of the Buddhistic pantheon and let their worship go on with a minimum of friction or change. It was exactly the same process so cleverly and so successfully employed in pagan Europe by the early Christian missionaries, when they turned the pagan Saturnalia and Yuletide into Christmas, or the spring festival of the goddess Eostre into our present Easter; or when they rechristened the objects of many local cults by the names of various saints, after which the worship was allowed to continue without offence. It is a process to which all religions are subject. Not even the apparently uncompromisingly iconoclastic faith of Mahomet has been able to escape it, for many a tomb of an alleged Moslem saint is nothing but the present day successor of the shrine of some local god or goddess of far off pagan days.

## Maitreya in Stone and in Bronze.

Of no less interest from an artistic standpoint than these two remarkable stone heads, and of even greater consequence from the archæological point of view are the two statues of Maitreya mentioned heretofore among the recent acquisitions of the University Museum. The reason why these statues are of such surpassing importance archæologically is that they both bear inscriptions stating the time and place of their execution. It will readily be seen how much this means in the way of aiding to fix the sequence and the provenience of the various types of Buddhist art in China, about which we as yet know so little.

Maitreya, like Amitabha and Avalokita, was a wholly metaphysical concept of the Mahayana or so-called "Northern School" of Buddhism, with its pantheon largely peopled with personifications of various ethical principles and abstract ideas. We are told that the historical Buddha, Sakyamuni, ascending to the Tushita heaven, there visited Maitreya and appointed him his successor, to appear as a Buddha on earth after the lapse of five thousand years. It is for this reason that he is sometimes called the "Buddhist Messiah."

These two statues of Maitreya, the one in stone, of life size,

the other of bronze or copper gilt and 24 inches in height, both date from the first half of the sixth century, and both were made in what is now the province of Chih-li, the one in which stands Peking. They are strikingly similar in style and execution, and evidently form examples of a well defined type form. Hence the great importance of the fact that we are enabled to fix their date and provenience so exactly.

The pure Gandhara school of Buddhist art, of Greco-Indian origin, penetrated unchanged toward the east only as far as Khotan; from that point onward influences which we can only call Turkic begin to manifest themselves, and it is this modification of the original Greco-Indian art in the regions which it traversed that produced, as a final culmination, the wonderful statuary of the Northern Wei. Once in China, a third influence began to make itself felt. Statuary of a sort had existed in that country from time immemorial; that we know from the written records, although no examples have come down to us; the earliest specimen of Chinese sculpture known to me is a figure of a horse from the tomb of a general of the Former Han dynasty, in Shen-si, dating from B. C. 117. A few other examples from the centuries immediately following are known, either because they have actually come down to us, or, more often, because they are mentioned in various records. Consequently we know that Buddhist art did not find the Chinese field entirely empty of everything in the way of sculpture. Naturally this native influence manifested itself to a certain degree in the development of the various types of Buddhist statues, and while these were and remained fundamentally Greco-Indian, yet certain ones show a decided modification in the direction of the native pre-Buddhist types. In this class may be numbered these two statues of Maitreya, for in many details of costuming and ornamentation and general treatment they seem to hark back to the native styles rather than to those of Central Asia and northwestern India.

For example, costume in the India of pre-Mohammedan days was not developed very elaborately, for the simple reason that the climate did not require it. The wonderful Indian carvings at Borobodur, in Java, represent the people of both sexes as going about almost in a state of nudity. On the other hand, bodily decoration was carried to a very high pitch, because it was free to develop independently of dress, to which it bears such a close relationship in most lands. Consequently chaplets and wreaths and garlands



Bodhisattva Incised on the Mutton-cut Arrowhead

FIG. 37.

and coronals and gorgets and necklaces and scarves and rings and bracelets and armlets and anklets were worn in the greatest profusion. The effect must have been something like that presented by the population of some of the Polynesian islands, where clothing was reduced to a minimum, but where the use of gay flowers and strings of brightly colored seeds and shells and other ornaments was most profuse.

Naturally it was the upper classes that most indulged in this profusion of bodily decoration. Consequently when the various personages of the Buddhist pantheon began to be represented in art they were as a matter of course given the costumes, if they can be called such, of the princes and princesses of the day. Soon a symbolic meaning was given to the various details, in order to render easier the remembering of the sacred truths by the unlettered multitudes. This stereotyped them forthwith, and hence it is that we find the statues executed in the China of the Northern Wei still reproducing the costumes, or, perhaps better, the decorative schemes of their Indian prototypes.

In a number of instances, however, the personages represented are more amply costumed and less profusely ornamented than is the case with the statues of more purely Indian style. They seem better adapted, somehow, for the exigencies of a climate such as that of the northern provinces of China. Apparently they represent a nearer approach to that native art of which we get a faint adumbration from the few remains as yet known to us of the earlier period, when Buddhism had not yet made itself felt.

## The Stone Maitreya.

The larger statue, which, as already intimated, is of life size, is as usual represented surrounded by an aureole. This symbol, which Buddhist art shares with that of the Christian church, is an exceedingly old one. Among the Romans of pagan times it was usually an attribute of deified emperors. The Greeks represented it in connection with their gods of light. Among the ancient Persians, from whom the people of India seem to have borrowed the idea, as they did pretty much everything else connected with the higher manifestations of civilization, it was the special attribute of the reigning sovereign. He, it was thought, ruled by the divine grace of Ormuzd, whose favor was made manifest by the sending of an aureole of celestial fire, the god-given royal glory which beamed



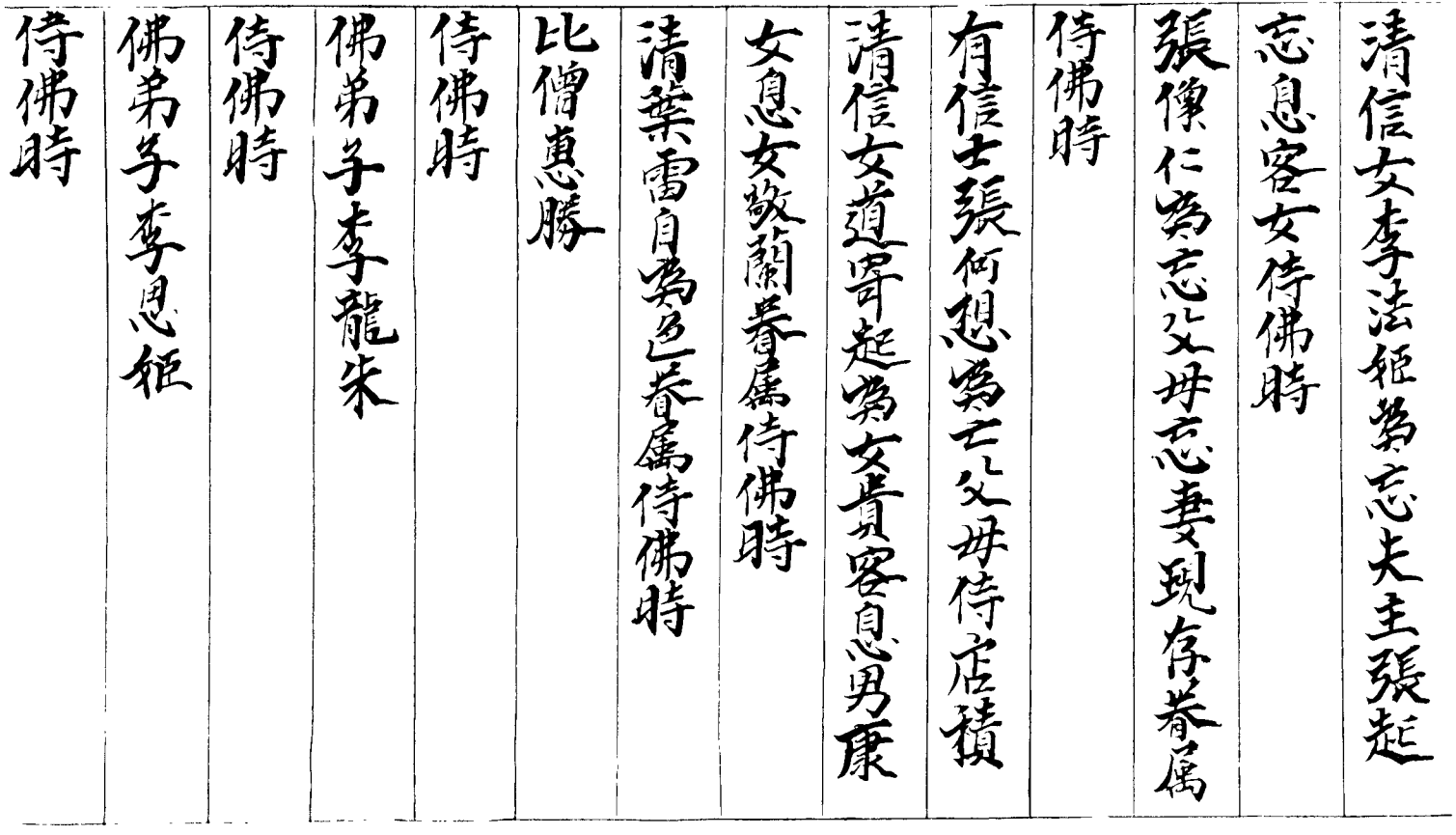
Bodhi-sattva Incised on Maitreya Aureole.

FIG. 38.

only upon those of the right kingly line. It was this concept, developed and modified to suit the needs of Buddhism, that gave rise to the aureole which we find represented in this statue of Maitreya. As usual, the aureole is edged with flame, while its inner portions display flowers with green leaves and white blossoms, and just back of the head is shown a halo or nimbus. The figure itself, shown standing erect, is in full relief, the head in fact being carved in the round, although attached to the aureole by a support. There is a very high *ushnisha*, or protuberance of the crown of the head, one of the marks of a Buddha, and the ears had the usual long lobes, now long since broken off. There is no *urna* or mark on the forehead, but there are two whorls in the hair arrangement which may perhaps take its place; the hair itself seems at one time to have been painted a deep blue-green. The heavy gilding on face, throat, and breast go back to a very early date and may quite possibly be coeval with the statue itself. The pupils of the eyes are black, and the lips seem to have been colored red. The position of the hands is of course full of significance; in both the palms are turned to the front, but in the right the fingers point upward, while in the left the converse is the case. These positions, or *mudras*, are what are known respectively as the "preaching" and the "free gift," and denote two of the functions of the personage represented. The fingertips in both hands are knocked off. There is a dark undergarment fastened by a girdle knotted in front with its ends hanging down, and a red outer garment with dark border—a very un-Indian costume. In the purely Indian Buddhistic statues the sole garment properly so called is a scarf worn over the left shoulder, leaving the right quite bare. The treatment of the drapery in this statue, arranged in many flattened folds or pleats and flaring out to either side, is characteristic of the earlier periods of Buddhist sculpture. The painting is much faded and worn, and can hardly have been done over for the last time later than the Ming dynasty (A. D. 1368–1644).

On either side of the statue, low down and near the edge of the aureole, is incised in outline a representation of an attendant Bodhisattva figure, the one with a basket of flowers and a censer, the other bearing a sacred vase and a "brush of power."

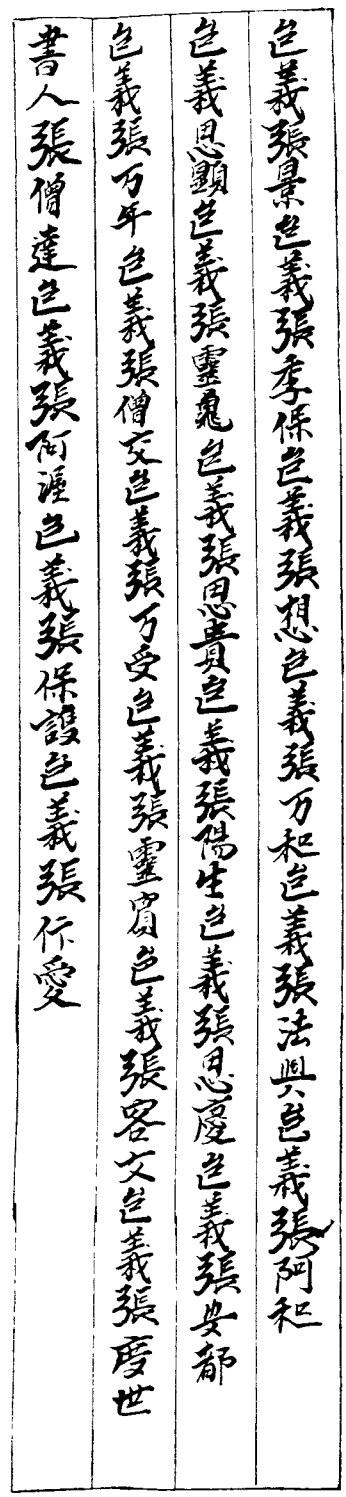
On the reverse of the aureole are outlined fifty-eight small Buddhist figures, each with its name, and there is also, near the bottom, an important inscription, telling us of the circumstances


清信女李法鉅為亡夫主張起
忘息客女侍佛時
張像仁為亡父母亡妻現存眷屬
侍佛時
有信士張何想為亡父母侍店積
清信女道哥起為女貴客息男康
女息女敬蘭眷屬侍佛時
清葉雷自為已眷屬侍佛時
比僧惠勝
侍佛時
佛弟子李龍朱
侍佛時
佛弟子李恩鉅
侍佛時

Inscription on front and side of large Maitreya Stela.

Fig. 40.

and purpose of the erection of this monument. A somewhat free translation will perhaps be of interest in helping us to understand the motives and beliefs of the devout men who erected this statue in honor of their faith in the days of the Northern Wei.



To begin with, the date is given, and it appears that this statue was dedicated on the fifteenth day of the seventh month of the first year of the year-period known as Hsi-p'ing, of the North Wei dynasty; in other words, during the year 516 of our era. The inscription then goes on to say:

> "The lack of religious teachers renders it necessary to expound the teachings of the Buddhist faith through the medium of expository works. Sculpture has been the means whereby the divine truths have been made manifest.
>
> "The coming of Buddha is the opening of Brahman, which is the indispensable key to the understanding of the Doctrine. An immaterial, invisible, and immortal soul undergoes existence in a body which is material, visible, and mortal. In the course of a succession of such existences the Buddha passed through all the many different stages of transmigration, from the lowest spheres of life to the highest, practising every form of asceticism and exhibiting in all his incarnations the utmost degree of charity and unselfishness. His *Bodhi* [Intelligence], the characteristic of the Buddha, was said to be living at the same time under three different manifestations; essential *Bodhi*, reflected *Bodhi*, and

惟大代熙平元年太歲在丙申七月丙寅朔十五日刊記之
夫幽宗冥絕非言無以存其刊至道遼邈非像無以載其德是以如來慈靈託於
玄門脩大道之妙運為靜覺於虛宗成寶想之莫準影煙雙林而廣級遵軌矣
是以定州中山鉅鹿都山陽村大像宅張爺諸道俗邑義卅八人等自惟先緣有幸來生
上國月覩遠容遭遇真法各荣儉立年冠已才命敬造弥勒石像一區通光連天一丈
六尺等匠功能出思精妙仰為宣武皇帝今恩隆不報二宮明齊月月早承洪慈詳惟
紫極聖宗無以比踪周成莫能報德鑒玄脉道心思秒量慈潤及无方含生拾垢洗穢
道津有刑柏神感昇淨國懷果願從善求必遂
沙門道念沙門法靜沙門道信沙門道龍沙門靜志大像主張爺為亡父母現息房
慶伯慶和眷屬侍供時
邑義張郎邑義張此列邑義王豐福邑義張伏居邑義張梁秉邑義張注故
邑義張醜邑義張顯治邑義張道固邑義張周欣邑義張天其邑義張顯宗

Inscription on back of large Statue of Maitreya
Fig. 39.




Inscription on base of the bronze Statuette of Maitreya.

Fig. 41.



Bronze Gilt Statue of Maitreya

Gift of James B. Forbes, Esq.

Fig. 42

practical *Bodhi*. The mode of existence of the Buddha is that of absolute purity and completeness through numberless transmigrations.

"Owing to this fact and in order to give the people of the Central Flowery Kingdom the opportunity of understanding the holy truths, the district chief, Chang K'ien-pai, of San-yang [in the province of Chih-li] and thirty-seven of his kinsmen have sculptured with great respect this stone statue of Mi-li Fo [Maitreya Buddha].

"In honor of His Imperial Majesty . . . and for the expression of the mighty power and virtue which reveal themselves in the sacred doctrines and divine reflections of that mode of existence which is absolute purity and absolute completeness. . . .

"To the memory of my parents and in the service of Buddha. Respectfully inscribed by Chang K'ien-pai and thirty-seven other."

(Here the names follow).

## The Bronze Maitreya.

As already intimated, the small bronze gilt statuette of Maitreya so closely resembles the large stone sculpture just described that most of what has been said of the one will apply with equal force to the other, and consequently need not be repeated. There is the same posture, a standing one, with the hands in the same position and symbolizing the same actions. The garb is precisely the same, and the aureole is similar save that there are no small Bodhisattva figures upon the reverse as is the case with the large stela. In short, both figures, as even a cursory inspection shows, belong to precisely the same school and represent the same Buddhist personage, Maitreya, the "One who is to come."

Like its larger companion the smaller statue is inscribed, to the following effect:

"Third day of the third month of the third year of T'ien-p'ing [537 A. D.].[1] For the temple at the summit of Chung-shan [Middle Mountain] at Ting-chou [Chih-li province]."

Here follows a long list of subscribers who contributed to

[1] Northern Wei [illegible] dynasty which broke, dividing into an Eastern and a Western empire. The year-period of T'ien-p'ing was the first of the Eastern Wei

the cost of the statue, and then the inscription goes on . . . "have offered and worshiped this venerable statue out of a desire for peace to the whole earth and in the sincere hope that future generations, treading in the footsteps of their ancestors, will continue to trust and reverence this Buddha, who will in turn vouchsafe to them his divine protection."

Both of these figures were formerly in the well known collection of the late Viceroy Tuan-fang. The smaller one for a long period previous to its acquisition by His Excellency was one of the principal treasures of a temple in Ho-nan province. The late viceroy tried ineffectually during a number of years to purchase it, and it was finally only by undertaking to rebuild the entire temple, which was falling into decay, that the indefatigable collector was able to persuade the Abbot to part with his treasure. This little anecdote well illustrates the high value placed upon such works of art in the land of their origin, where they have long been understood and appreciated at their real worth.

C. W. B.

# THE MUSEUM COLLECTION OF CAPPADOCIAN TABLETS*

THE collection of Cappadocian tablets in the University Museum which I have recently examined and copied has furnished some additional knowledge of this interesting class of early cuneiform documents.

In 1881 Dr. Pinches drew attention to two cuneiform tablets, one in the British Museum and the other in the Louvre, which were in a peculiar form of cuneiform script and apparently in a language that was not Assyrian. As they were said to come from Kaisariyeh, he proposed for them the name "Cappodocian." Shortly afterward Sir W. M. Ramsay visited Kaisariyeh and I asked him to see, while he was there, if he could find any similar tablets in the bazaars. The result was the discovery of several more tablets, which he purchased and which are now in the British Museum.

Little was known at the time about the earlier forms of the Babylonian script, and the consequence was that erroneous values were given to some of the characters found in the tablets. This led to false readings and the belief that the language they contained was not Semitic. I pointed out, however, that one of the texts was clearly in Assyrian, or at all events was full of Assyrian words.

The Kaisariyeh dealers stated that the tablets had been disinterred from a mound about three miles from Kaisaryeh, and the mound was finally localised by M. Chantre, the French explorer, at a place known as Kara Eyuk ("Black Village") or Gyul Tepé ("Burnt Mound"). Here M. Chantre excavated and discovered the site of a large city which had been entirely destroyed by fire and reduced to a heap of black ashes. As all the pottery seemed to belong to one period, the excavator concluded that after the destruction of the city the site was not occupied again.

In 1889 M. Golénisheff, the Russian Egyptologist, acquired a large collection of tablets from the site, which he published along with a list of the characters in them as well as their values. Thanks to the abundance of his materials, he was able to identify most of the characters and to show that the texts were written in the Assyrian language.

* Professor Sayce has copied, translated and prepared for publication all of the Cappadocian tablets in the Museum's collection. This article which he has prepared for the JOURNAL gives a general idea of the origin and contents of these tablets. Professor Sayce, who is now in Egypt, has had no opportunity of reading the proofs of this article.—EDITOR.

On the basis of M. Golénisheff's work Professor Friedrich Delitsch wrote a memoir on the inscriptions, in which he gave transliterations of them with a vocabulary, and I published translations of many of them in the *Records of the Past*. Since then many more tablets have come to light, most of which I have published with translations and notes in the French periodical *Babyloniaca*. Just before the war 1200 tablets, mostly in a perfect condition, were discovered by the peasants, 800 of which were seized by the Turkish government, but the rest found their way into the hands of the dealers. Some of them came to Paris and were bought by the Bodleian Library and Ashmolean Museum at Oxford as well as by myself; what has become of the others I have failed to learn.

We now know the date to which the tablets must be assigned. The forms of the characters and the proper names belong to the period of the Third Dynasty of Ur (B. C. 2500), and one of them is dated in the reign of a king of that dynasty. They show that at that early epoch eastern Asia Minor was under the control of the Babylonian government and that Babylonian civilisation was firmly planted there. The silver, copper and lead mines of the Taurus were worked for Babylonian firms, good roads had been made along which the postman regularly travelled, and walled cities had been built which served partly as garrisons for the Babylonian troops who kept the country in order, partly as centers for the Babylonian merchants and their agents. Most of the tablets are concerned with commercial and legal business and prove how brisk a trade was carried on; but there are also a good many private letters which throw light on the social life of the people. The soldiers were mainly drafted from Assyria, which was at that time a province of Babylonia, and the Assyrian mode of reckoning time by eponyms was in use. Frequent mention is also made of a week of five days. The language spoken was a dialect of Assyrian which differed considerably from the standard speech, and in its pronunciation was greatly influenced by the native languages of the country. The agents of the Babylonian firms were constantly moving about, and even a species of draft or cheque was already known.

The University Museum contains a considerable number of Cappadocian tablets, though unfortunately very few of them are at all perfect. The greater part of them relate to trade and commerce. But there is one which has a brief notice which is of a more domestic character (No. 4052): "The prefect Khakhum has given the wine,

and Manawir, the son of the doctor, the scribe is content in heart. Datia is surety."

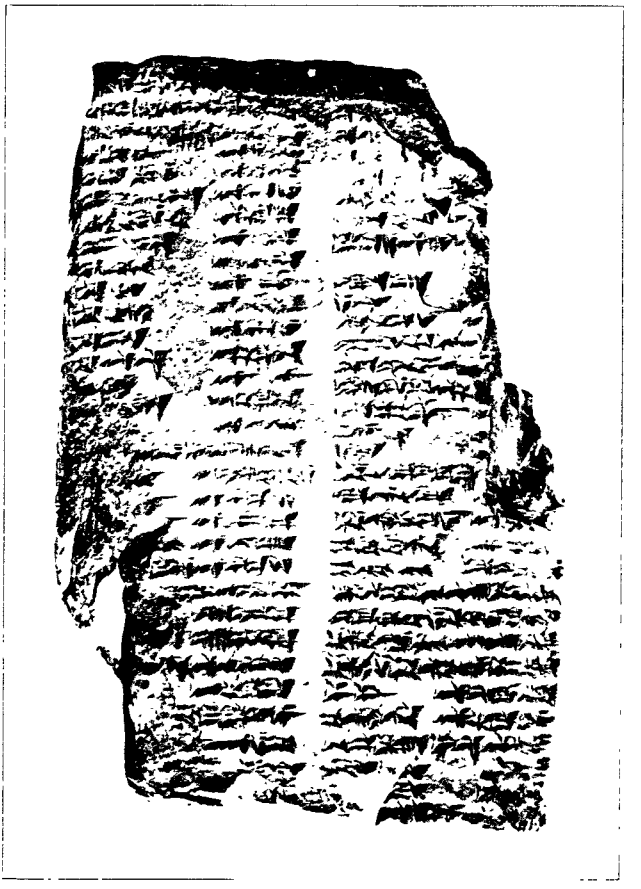
The word for "prefect" is *garu(m)*. By the side of the "prefect," a "prefectess" (*garutum*) is also mentioned. They represented the chief magistrates of the cities, and were assisted in their duties by "eponyms" (*limi*) who gave their names to the successive "weeks" of five days. The whole province was under the control of a "prince" (*rubaum*) who probably belonged to a native family. Thus one of the tablets (No. 5681) begins: "To the prince Sirme the son of Aru.. thus says the prefect of Ganis: 1 maneh of pure silver and 3 shekels of gold which my father and his agent (?) had acquired we have sent to you." In another (No. 5680) we read: "To Sirme [the prince] and the prefectess thus says the prefect Wakh-su-sana [and] the prince of Waskhanê," a name which reminds us of Axeinos, the original Greek name of the Black Sea. We hear of Wakh-su-sana in another tablet (No. 4050) which is addressed by him to two ladies and which begins: "Tablet (or letter) of the prefect Wakh-su-sana: tell Sakeldatim and the prefectess as follows."

Ganis was the name of a city which could not have been very far from Kara Eyuk. Kara Eyuk itself was called Burus, which may be the Borissos of later Greek geography.

One interesting tablet (No. 4081) relates to the sale of a son by his parents. The boy, it is stipulated, shall "become a slave" (*sabdeu*) for the sum of half a maneh and 6½ shekels of silver. In case anything occurs to prevent the completion of the sale, a daughter is to be substituted for the son at a very much reduced price. The father's name is Eeruwa, which does not seem to be Semitic.

Yet another tablet (No. 4051), unfortunately much mutilated, is of a legal character and describes the process whereby a younger son can be given the status and legal rights of the eldest. The law is confined to the upper classes, and is applicable only in the case of "the nobles, the magistrates and the learned class," "a man of the people" being expressly excluded. The proceedings had to take place "in private," at the house of the prefect apparently, and only after they were concluded did the parties appear before the scribe for registration.

A. H. S.



A Babylonian Treatise on Symbolism.

FIG. 43.

# A TABLET ON THE MYSTERIES OF BABYLONIAN SYMBOLISM*

WHEN I was examining a certain tablet of the Nippur collection in the Museum for the purpose of entering its number and contents in the catalogue, the library note of the Babylonian scribe arrested my attention. "Let the knowing instruct the knowing, and let him that does not know not read. Ninurtanasir, son of Iluikiša the priest of mysteries, has written it according to its original. It is the property of the temple Shumera." The first sentence of this colophon recalled at once the identical phrase which occurs at the end of a few tablets in the great library of Asurbanipal of Nineveh, discovered by Layard, Rassam and others, and now in the British Museum. It is the warning phrase which sealed the mystic books to the untaught and uninitiated. Each temple possessed its sacred library, books on rituals of all kinds, liturgies, astrology, medicine, law and other important subjects. Some of these books, especially those which taught the rules for divining the future by the stars or by the livers of sheep, those which revealed the mystic meanings of animals, plants, metals and of cult utensils, carry this forbidding phrase. A tablet from the late period discovered in Babylonia and brought to the British Museum contains the hidden meanings of the stars. It teaches how each star is the manifestation of the power of one of the gods. Regulus is the dwelling place of Marduk. Sirius is the stellar symbol of Ishtar, goddess of love and battle. The constellation of Scorpio symbolises Išhara, deity of water animals. A few of the star names are explained and their significance commented upon. That was essentially a hidden book. It belonged to the temple of Nebo, god of wisdom, at Barsippa and has the following library note.

"Let him that knows instruct the knowing. According to its original it has been written and collated. Long clay tablet; property of the temple Ezida. Nabunadinaḫi, son of Arkatilānidamikti the priest of mysteries, for his peace wrote it and placed it in Ezida."

An astrological tablet from the library of Asurbanipal explains the hidden names of Jupiter in each of the twelve months, together

* Dr. Langdon, who is now in the British Army, has had no opportunity of reading the proofs of this article or of the one which follows. It is due to him also to state that references made by him in footnotes to authorities to whom he had occasion to refer, have been deleted from both articles in the course of the editorial work to avoid encumbering the pages with uninteresting details — EDITOR

with other similar information. The scribe's note reads as follows: "Let the knowing instruct the knowing and let him that does not know not read: that is an abomination unto Anu and Enlil." (Heaven and earth gods.) A tablet of the same collection explains the prophetic signification of signs on a sheep's liver and carries a similar passport to the initiated: "It is the secret of the diviners. Let the knowing teach the knowing and he that does not know shall not read, for that is an abomination unto Nebo and Lugal."

The legend on the tablet in the University Museum showed that the contents belonged to the secret teaching of the priests of Nippur. Further study revealed the interesting fact that we have here the most extensive information hitherto recovered from the mystagogues of the Assyro-Babylonian religion. The obverse explains the divine powers which are controlled and symbolised by the various substances and utensils employed in the rituals and also the only information we have yet recovered concerning the mystic meanings of metals. More about the latter point will be given in the following discussion.

Before this tablet came to light Assyriologists possessed two short lists of cult symbols and their divine import. One from Babylon in the year 138 B. C. explains the cryptic significance of eleven objects employed in a ritual of atonement. It says that gypsum and pitch are smeared on the door of a house; gypsum signifies the war god Ninurta and pitch the demon of sickness Asakhu. The war god tramples upon the devil, or gypsum conquers the pitch. The priest lays a thin string of bran-mash about the bed of the sick; this string of bran signifies two warlike gods of the lower world who stand on guard against all evil. A copper gong is beaten in the ceremony of driving out the devils. This gong is the voice of Enlil, great earth god whose voice is like that of a bull terrifying the evil ones. The scapegoat, to which is given the sins of the patient, represents the satyr of flocks, the good spirit Ninamashazagga, who kindly sends a goat to take away the burden of uncleanness. The torch which is lighted as part of the ceremony signifies the intervention of the fire god, him that burns away all impurity. In another text from the library of Asurbanipal published some years ago the meanings of sixteen cult objects were given, a few of them being identical with those on the late Babylonian tablet.

The tablet No. 6060 of the Museum collection is nearly complete and is the Babylonian original of the Asurbanipal text. It is from the Cassite period and may be assigned to the sixteenth century

B. C. I signal here only a few of the more interesting identifications. In Babylonian rituals of purification one of the most important cult objects was the jar of holy water (*Agubbû*) which is the first symbol explained on the tablet. It signifies the presence of Ninḫabursildu, queen of incantations, goddess of the pure waters of the fountains, who walks the wide streets of the lower world. The tamarisk, often employed in these magic rites, signifies the heaven god, and the head of the date palm is emblematic of Tammuz, the young shepherd who yearly dies with vegetation. Cypress signifies the aid of Adad, god of rain, thunder and oracles. The censer invokes the god of the spring sun Urasha, but according to the late Babylonian tablet Aragsud, god of fire and all lustration. Bitumen invokes the aid of the great river goddess, and the scapegoat the wicked demon Kushu who comes and takes the sin-bearing animal away.

These selections will illustrate the contents of this interesting and unique tablet. Symbolism is the spiritual music of religion and all great cultural religions develop mystic explanations for their cult objects. The seven candle-sticks of the Hebrew candelabrum become for Philo significant of the seven Pleiades. Every part of the high priest's garments became indicative of spiritual powers or ethical virtues in later times of mystic speculation. In the Christian Church sacred symbolism, which invaded its theology in the third century, rapidly attained a degree and an extent of mysticism hardly surpassed by that of Babylonia, the home of such speculation. Since the cryptic implication of symbols arrives only in the later stages of a religion, not much can be gained by an effort to trace them from one religion to another. All rituals employ lights, torches and candles. In Babylonia the torch signifies the purifying power of the fire-god. In the early Christian Church the newly baptised were led to the church, preceded by candles signifying the pillar of fire which preceded the Hebrew fugitives of the Exodus. Each body mystic doctrine must be interpreted by the beliefs and myths of its own environment. Certain underlying principles are universally true. Water and fire ever invoke the powers of lustration. The eagle is universally the symbol of light and the triumph of day over night, the power of the sun against the clouds.

Before taking leave of this subject, the scapegoat should receive special mention. The Hebrew ritual of the scapegoat is described in Leviticus 16, 20–28. Here the high priest atones for the entire

nation by consigning their sins to a goat which is driven away into the wilderness. According to an ancient belief recorded in verses 8 and 10 of this same chapter the scapegoat belonged to the demon Azâzel.

According to the Cassite tablet the scapegoat of Babylonia belonged to the evil demon Kushu. Although the rituals of the Hebrews and Babylonians differ, the religious objects and beliefs are identical and reveal similar cult methods. In both the sins of man are communicated to a goat which is taken or driven away to the desert. In both, the animal which bears away the guilt of man belongs to a hostile and evil spirit.

In the first column of the Cassite tablet we have the only known reference to the mystic meanings of metals. Byzantine writers preserve the list of metals attributed in Graeco-Roman religion to the seven planets and the Sabeans of Mesopotamia are said to have held a mystic connection between certain metals and the planets. Since this Aramaic pagan sect at Harran in Mesopotamia borrowed a considerable portion of their religious beliefs from Babylonia, we may assume that the entire doctrine of the association of metals with the planets came from Babylonia. The only known lists are Byzantine and these late Greek writers do not always agree. The following list is the one most commonly found in those sources. Saturn—lead, Jupiter—silver, Mars—iron, Sun—gold, Venus—tin, Mercury—bronze, Moon—crystal. With the aid of Dr. Fotheringham, Fellow of Magdalen College, Oxford, I have been able to ascertain that these identifications were made on the basis of colour. The subject of the colour of stars has intensively engaged the attention of modern astronomy so that accurate tables on this point now exist. Most unfortunately, the Museum tablet, while preserving the names of planets and fixed stars, is broken away on the side which contained their corresponding metals. This lacunæ is lamentable, for here we would have evidence for the approximate colour of stars 2000 years before the Byzantine period and 3500 years before our own. Have the colours of the stars changed? Are they gradually becoming dimmer, or changing in the colour scale from red to white? These are important questions which only ancient Babylonian astronomy can answer, for they alone, of ancient peoples before the Greeks, made observations of this kind.

The mystery of the metals begins with four identifications. Silver is the heaven god; gold is the earth god; copper is the god

of the sea; lead is the great mother goddess. Some subtle teaching based upon myth or speculation exists here. The term of comparison cannot be colour. None of my learned colleagues have been able either to discover parallels in other religions of the world or to suggest a meaning. We know that Zeus Dolichaîos or Jupiter Dolichenus of Greece and Rome was a sky god and associated with silver. He was Asiatic by origin, hailing from Doliche in Kommagene. But here also no explanation is forthcoming. Zeus, it is true, was identified with the planet Jupiter whose metal was silver. But in Doliche, his native land, he was a sky god and not identified with the planet. Babylonia, Anu, the heaven god, is symbolised by silver, although he had not the slightest connection with the planets.

At this point several stars, or rather the deities identified with them, are given; the god Mash, deity of Betelgeuse in astrology, the goddess Dilbat, always the planet Venus; the deities of Mars, Saturn and Jupiter occur. But the metals which correspond to these stellar deities are, as stated above, broken away. My article is confined to a discussion of the obverse only. The reverse also contains curious cryptic connections between fruits employed in rituals and various parts of the human body. Mystic acts performed with wine affects the eyes; the fig has some mysterious power over the loins; mead over the legs. The obscurities of this section will forever remain unexplained and the mystagogue offers no explanation. Another section explains how certain deities have power over certain parts of nature, houses and cities, and finally the scribe adds a philological commentary on difficult cult words. The tablet affords an unexpected look into the precious secrets of the priests who retained these secrets as their peculiar possession. It gives us also a feeling of attachment for the ministers of religion and the devout believers of that remote age, whose worship depended so much upon symbolism, even as does our own.

S. L.



A Babylonian Ode to the Word.

FIG. 44.

# A SUMERIAN LITURGY CONTAINING AN ODE TO THE WORD

THE discovery in the collection of Babylonian tablets in the Museum of a tablet containing an Ode to the Word has furnished me with the incentive for writing the following article for the JOURNAL.

Oriental and European civilization met and mingled the heritage of their long past in the centuries immediately preceding and following the foundation of Christianity. In that cosmopolitan age much of that which was true and good in the attainments of humanity emerged in the philosophies of the Stoics and the Neo-Platonists, the natural science and mathematical treatises of Pliny, Euclid, Ptolemy and Galen, and in the theology of the early Christian Church. Perhaps the philosophic principle which most effectively contributed in this fusion of human thinking, belief and practice was the evolution of the dogma of the Logos. As the theory of this philosophic principle finally emerged in the mind of that eclectic Oriental, Philo of Alexandria, it offered to all men a theory of knowledge and of revelation which broke down racial prejudice and founded at last the consciousness of universal brotherhood. And to this idea both East and West contributed in such manner that they indispensably supplemented each other. Heraclitus of Ephesus, a philosopher of the Ionian school (535–475), taught that λόγος, the Greek word for "reason," is the divine law, the reality and soul of the universe. It existed from all time, this pantheistic spiritual principle, the will of god. Here was a metaphysical principle which was destined to unite all mankind in recognition of their common origin, at any rate in so far as they were capable of responding to the appeal of reason within themselves. Advancing upon the strictly mental side of this movement, the Stoics held that Logos has two aspects; the germinal Logos (λόγος σπερματικός) or divine reason which pervades the universe, giving creation to all things animate and inanimate, has two activities. It is conceived of and known by the human reason (λόγο ενδιάθετος) and it emerges into reality, creating tangible things which human reason can know (λόγος προφορικός). Thus the intangible spiritual power beneath all things has an active agent going forth to create and sustain the world about us. Upon purely Greek and Latin soil this idea of a pantheistic god and his intermediary agent remained a philosophic principle, of world-wide import it is

true, of inestimable humanising value in overcoming racial distinctions, and national modes of thought. But it lacked the appeal to religious fervour, the power to stimulate religious devotion without which all ideas have but limited effect in human history.

In the same period another view of the active agent of God in the world began to take form on purely Semitic soil, in the ages before East and West had met and exchanged ideas. We read in a Hebrew Psalm, "By the Word of Jehovah were the heavens created, and by the breath of his mouth all their hosts," a composition commonly assigned to the fourth century.[1] Three centuries later in the Apochryphal writing of an Alexandrian Jew the Word of God has become a personified agent. In his description of the Hebrew Exile in Egypt he writes of how the wrath of Jehovah was visited upon their oppressors. "Thine all powerful word leaped from heaven, down from the royal throne, a stern warrior into the midst of the doomed land. Bearing as a sharp sword thine unfeigned commandment, and standing it filled all things with death. And while it touched the heaven it trode upon the earth."[2] Here we have on Hebrew soil the religious evolution of an idea, complementary to the Logos idea which had arisen in Greece: on the one hand a mighty personal monotheistic god and his Word which intermediates between him and the world and on the other hand a pantheistic reason or Logos and its active agent the λόγος προφορικός. In Philo, an Alexandrian Jew and contemporary of Jesus, these two systems met. Logos as an active creative agent is identified by him with the Word of the Hebrew prophets and apochryphal writers. Henceforth Logos came to mean word. In Philo, whose writings so profoundly influenced the author of the fourth gospel and St. Paul, the Logos is the intermediary between God and man, the agent of all revelation. He dwells with God as His vice-regent; he represents the world before God as intercessor and paraclete. All this providential fusion of Greek and Hebrew philosophy and theology issued as we know in the most effective dogma of the Christian Church.

This rapid outline of a philosophical movement, which provided a formula by which Christianity appealed to Greek and Latin civilisation as well as to Oriental minds, intends only to introduce the subject which I wish to approach from a more remote source.

[1] Psalms 33, 5

[2] The Wisdom of Solomon, 18, 15–16. See HOLMES in CHARLES' *Apocrypha and Pseudepigrapha*, Vol I, 565.

Numerous Sumerian liturgies have been edited by the writer from other collections which prove that this idea of an agent acting as intermediary between the great gods and the world was commonly accepted by Sumerian and Babylonian hymnologists as early as 2500 B. C. They did not have the lofty conception of the Hebrews in this respect, at least the Sumerians certainly did not. With them the word of the great gods is always regarded as a word of wrath and never as a power which created the world or which reveals the spiritual truths of the universe. Not until late in Babylonian history do we find the passage, "The old men who know the Word," and the passage says that these are looked upon with compassion by the god of vengeance. At any rate, the idea that the word of the greatest of the gods is a personal agent who is sent forth by these deities[1] to afflict mankind because of their sins was a fundamental idea of Sumero-Babylonian religion. In the later period the theologians of Babylonia may have developed this idea in a more religious and universal sense. Nevertheless the tablets have disclosed the remarkable fact that logos idea in this sense occupied a most important position in the minds of the people of Mesopotamia during the two and a half millenniums before our era. Certainly the contribution of Babylonia on the oriental side of this movement was important, perhaps the entire movement began with them so far as the personification of the Word is concerned.

In the Nippur Collection has been found the right half of a very large literary tablet, No. 7080, photographed with this article. The tablet originally carried five long columns on each side, or ten columns of about fifty lines each. It carries a liturgy of about 500 lines, being a lamentation on the destruction of the famous city of Ur, known to laymen chiefly as the birthplace of Abraham and seat of the worship of Sin the Moon god. Like all other civic and national calamities, the fall of Ur in the twenty-fourth century at the hands of the Elamites, gave rise to the composition of long musical threnodies, henceforth employed as liturgies in the temples throughout the land of Sumer. This long liturgy, which is divided into about twelve melodies, belonged to the prayer books of Nippur and was probably composed in the Isin period. The dynasty of Isin succeeded to the hegemony of a greater part of Sumer, when the dynasty of Ur passed away. The famous city Nippur then came

[1] Usually the Heaven God and the Earth God.

under their domination. We may wonder why a lamentation on the destruction of Ur should have been employed in the succeeding ages in the breviaries of all Sumerian and Babylonian temples. This particular liturgy which has been found in the Nippur Collection has not yet been identified in the prayer books of Assyria and Babylonia, but similar lamentations on Ur, Erech and other cities were employed as public liturgies in all succeeding ages and in lands remote from the ancient cities where these calamities occurred. The explanation is to be found in the fact that these specific sorrows were taken as types of all human sorrows; especially the woes which befall cities sacred in the religious traditions of races become the subject of prayers in the official breviaries.

The new Nippur tablet has as its fifth melody an ode to the Word or Spirit of Wrath which is unique among all published liturgies. For here the theologians already, in the twenty-third century B. C. not only describe the Sumerian Logos as a messenger of the Earth God but they speak of two minor spirits in his attendance. This is certainly an unexpected phase of the subject and shows that Babylonia had developed advanced ideas concerning the personification of the Word. The ode to the Word follows, in this liturgy, a song of the weeping mother goddess in which she is represented wailing over the ruins of Ur. Of the avenging Word she says:

> The foundations it has annihilated and reduced to the misery of silence.
> Unto Anu [The Heaven god] I cry, "how long?"
> Unto Enlil [The Earth god] I myself do pray.
>
> "My city has been destroyed" will I tell them.
> "Ur has been destroyed" will I tell them.
> May Anu prevent his Word.
> May Enlil order kindness.

These lines from the third melody will illustrate the lugubrious character of the Sumerian public prayers and the destructive character which they first assigned to the Word. At the end of this the fourth melody a single line antiphon divides it from the fifth song.

"Her city has been destroyed, her ordinances have been changed."

This intercalated musical line sounds so much like the remarks of the choir in a Greek play that we are induced to believe in

a certain amount of staging for histrionic effect in these long musical liturgies. Perhaps a priestess actually stood forth when the musicians reached the fourth melody and took the part of the divine *mater dolorosa*. Now follows the remarkable fifth melody to the mighty Word of Enlil. It is here called, throughout, the spirit of wrath, an epithet by which it is often referred to in other liturgies.

Enlil utters the spirit of wrath and the people wail.
The spirit of wrath has destroyed prosperity in the land, and the people wail.
The spirit of wrath has taken peace from Sumer and the people wail.
He sent the woeful spirit of wrath and the people wail.
The "Messenger of Wrath" and the "Assisting Spirit" [1] into his hand he entrusted.
He has spoken the spirit of wrath which exterminates the Land and the nation wails.
Enlil sent Gibil[2] as his helper.
The great wrathful spirit from heaven was spoken and the people wail.
Ur like a garment thou hast destroyed, like a .... thou hast scattered.

About half of this song to the Word has been lost on the tablet, but the one line antiphon sung either by a priest or the choir is preserved.

The spirit of wrath like a lion [*rages*] and the nation wails.

Nearly all the Babylonian liturgies have at least one song concerning this personified word of the gods. Religiously the conception is not high and the persistence with which they repeat these doleful uninteresting songs from age to age during a period of 3000 years only emphasizes the dreariness of their official orthodoxy. Nevertheless the historian of religions must take account of this phase of the origin and evolution of the logos idea. Babylonia at least first personified the word of the gods. This dogma and belief arose here many centuries before we have any trace of it in the Hebrew, where it appears not only as an agent of wrath but as agent

[1] Names of two divine genii who attend the Word in his mission on earth.
[2] The fire god.

of creation, the *verbum creator*. The latter aspect may have been attained by the Babylonians, and perhaps even by the Sumerians. This Nippur tablet has thrown a new light upon this doctrine as it was chiefly held by the theologians of Sumer in the Isin period.

S. L.

# NOTES

Gifts.

Mr. W. K. Jewett of Pasadena, California, an Indian collection consisting of 243 baskets, beadwork and ornaments. The collection also contains a few specimens from Africa, the Philippines and the South Seas. This collection, which will be fully described in a later issue of the JOURNAL, is to be known as The Patty Stuart Jewett Collection, in honor of the late Mrs. Jewett, to whose interest in matters of art and to whose skill as a collector this important collection is due.

Mrs. William Pepper, thirty-one North American Indian baskets.

Mrs. Orlando Metcalf, eight miscellaneous Indian specimens.

Mrs. Charles S. Leiper, a beaded and quilled Indian pipe bag.

Mrs. William F. Jenks, three pieces of Algerian metalwork and nine volumes of the Art Journal.

Mr. E. S. Vanderslice, three pieces of Chinese porcelain.

Dr. Judson Daland, a swimming board from the Hawaiian Islands.

Mrs. George de Benneville Keim and Mrs. William Lyttleton Savage, a coin of Alexander the Great, a coin of Ptolemy Soter and a coin from the Island of Rhodes found under the obelisk at Alexandria when it was being removed for transportation to New York.

Purchases.

Ten pieces of early Chinese pottery dating from the Han Dynasty to the Sung, inclusive, and including a large pottery model of a Han Dynasty house.

A collection of four hundred and fifty American Indian baskets.

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The several articles contained in this JOURNAL cover a period extending from 2500 B. C. to about 900 A. D. Dr. Sayce assigns the tablets of which he writes to the earlier of these dates and Mr. Bishop places the two colossal stone heads in the T'ang Dynasty which ended in 907 A. D. Dr. Langdon writes of a Babylonian tablet of the sixteenth century B. C. and another of 1200 B. C.

The Chinese bronzes described by Mr. Bishop have come down to us from the first and second millenniums B. C. and the large statue belongs to the sixth century A. D. The particular objects in the Museum collections which are described in this issue of the JOURNAL cover, therefore, a range of approximately three millenniums and a half. It is interesting to observe a certain continuity of thought and experience which is inherent in these things, a continuity which has persisted to our own times, for the same thoughts and experiences are quite familiar in the world today. A Chinese poet living in the ninth century of our era, wrote the following lines.

"The hills and rivers of the lowland country
You have made your battle-ground.
How do you suppose the people who live there
Will procure firewood and hay?
Do not let me hear you talking together
About rank and promotions;
For a single general's reputation
Is made out of ten thousand corpses."

This poet, by name Ts'ao Sung, lived during the T'ang Dynasty, an era that was great in many ways, but especially in painting and sculpture. The author of these lines was nearly a contemporary of the artist who made the two stone heads described by Mr. Bishop.

Reports from the Egyptian Expedition show that work was resumed at Memphis on the 28th of March. Workmen are now engaged in clearing parts of the palace of Merenptah adjoining the courts already excavated by the Expedition.

Mr. Van Valin remained at Point Barrow throughout the winter and will spend the summer making explorations in that vicinity along the Arctic Coast and into the interior.

Mr. Shotridge has continued his work of recording the myths and customs of the Tlingit Indians and has been successful also in assembling important collections to add to those already received from him.

Mr. Theodoor de Booy left the United States on the 1st of May to undertake explorations in the Sierra de Perija in Venezuela. He arrived at Maracaibo on May 13th and was at La Horqueta, two days

westward from Lake Maracaibo, on May 20th. At this point Mr. de Booy was making his preparations for his contemplated exploration of unknown mountain regions in the Sierra de Perija.

Four of the curators are now absent on military and naval duty.

Dr. Stephen Langdon, who was appointed Curator of the Babylonian Section last year and who was reappointed for the current year, is in the British Army and for this reason has been unable to return to America.

Mr. H. U. Hall is with the American troops in France.

Dr. Stephen B. Luce, Jr., received his commission as lieutenant in the Navy and has been assigned to duty in the Naval Intelligence Bureau.

Dr. William Curtis Farabee has received a captain's commission in the Army and has been ordered to Washington.

At a stated meeting of the Board of Managers, held on May 17th, a resolution was passed to the effect that the dues of members who are in the country's service be remitted during the term of that service.

On May 15th the Exhibition of Mohammedan Art was opened to the public. This exhibition is installed from the main stairs through William Pepper Hall and includes the vestibule which leads into Harrison Hall. Upon the landing of the stairway is exhibited the Mihrab, a Persian work built of tiles and dated 1264 A. D. On the landing also are two wooden shrine doors and an inscription on a large stone slab. In Pepper Hall are shown many rare pieces of Persian and Asia Minor pottery and a number of selected textiles and rugs of unusual interest. In the vestibule of Harrison Hall are exhibited several cases of pottery, one case of bronze and a group of miniatures, together with textiles and rugs. In the Greek Hall to the left are shown the principal group of miniature paintings of Persia and India.

The collection has met with general approval and has called forth much admiration on the part of visitors. Great credit is due to the collectors who have brought these things together and who have generously lent them to the Museum. The public has never heretofore enjoyed such an opportunity of seeing the

products of Mohammedan Art from the earliest times until the seventeenth century and it is unlikely that so good an opportunity will be afforded again in many years.

Dr. Edward Sapir, formerly an Assistant in the University Museum, now Curator of Anthropology in the Royal Victoria Museum at Ottawa, has been at work upon a volume of Paiute texts which he began while employed in this Museum. Most of these texts were obtained at that time from a Paiute Indian, Tony Tillohash, who was borrowed from the Carlisle School by the Museum. Others were obtained during a trip made for the Museum by Dr. Sapir in Utah during the summer of 1909. These texts have now been finished by Dr. Sapir and have been received by the Museum.

Dr. Sapir has also completed for the Museum a grammar of the Paiute language which was begun at the time when the author was connected with the Museum and which was based on studies made by Dr. Sapir in the Museum and during his trip on its behalf in 1909. This Grammar of the Paiute language has been donated by the Museum to the Bureau of American Ethnology for the Handbook of American Indian Languages edited by Professor Franz Boas.

# FORM OF BEQUEST

I give and bequeath to the trustees of the University of Pennsylvania the sum of.....dollars, in trust for the uses of the University Museum. (Here specify in detail the purposes.)

# MEMBERSHIP RULES

There are four classes of membership in the Museum:

Fellows for Life, who contribute..... $1,000
Fellowship Members, who pay an annual contribution of..... $100
Sustaining Members, who pay an annual contribution of..... $25
Annual Members, who pay an annual contribution of..... $10

All classes of members are entitled to the following privileges: Admission to the Museum at all reasonable times; an invitation to any regular reception given by the Board of Managers at the Museum; invitations and reserved seats at lectures; the Museum Journal; copies of all guides and handbooks published by the Museum and free use of the Library. In addition to the privileges to which all classes of members are entitled, Sustaining Members and Fellows receive, upon request, copies of all books published by the Museum.

# FOREWORD

When I was a King and a Mason—a Master proven and skilled—
I cleared me ground for a palace such as a King should build.
I decreed and dug down to my levels. Presently, under the silt,
I came on the wreck of a palace such as a King had built.

There was no worth in the fashion—there was no wit in the plan—
Hither and thither, aimless, the ruined footings ran—
Masonry, brute, mishandled, but carven on every stone:
"*After me cometh a Builder. Tell him, I too have known.*"

Swift to my use in my trenches, where my well planned ground-
works grew,
I tumbled his quoins and his ashlars, and cut and reset them anew.
Lime I milled of the marbles; burned it, slacked it, and spread;
Taking and leaving at pleasure the gifts of the humble dead.

Yet I despised not nor gloried; yet, as we wrenched them apart,
I read in the razed foundations the heart of that builder's heart.
As he had risen and pleaded, so did I understand
The form of the dream he had followed in the face of the thing he
had planned.

When I was a King and a Mason—in the open noon of my pride,
They sent me a Word from the Darkness. They whispered and
called me aside
They said—"The end is forbidden." They said—"Thy use is
fulfilled,
"And thy palace shall stand as that other's—the spoil of a King
who shall build."

I called my men from my trenches, my quarries, my wharves, and my shears.
All I had wrought I abandoned to the faith of the faithless years.
Only I cut on the timber, only I carved on the stone:
*After me cometh a Builder. Tell him, I too have known!*

—Kipling.

The contemporary reviews, art journals, literary magazines and the daily press are giving much space to the complaints of the art critics. In the interesting discussions that have been provoked by these sincere representations, efforts are being made to find the cause for a condition of the arts in America which is generally admitted to be backward. Some writers blame the teachers in the art schools and some lay the burden on economic conditions. It has been said, among other things, that the condition of the arts is more favorable in Europe because there the centralized governments are behind education and make provision for training in the industrial arts.

However this may be, I have not seen in any of these discussions a clear recognition of the fact that the arts can flourish only in a favorable atmosphere. An atmosphere that vibrates with the harshest and most hideous sounds from automobile horns and the most strident of whistles from locomotive and factory; an atmosphere that pulsates with outrageous noise and that magnifies ugliness in everything that meets the eye; an atmosphere that imparts a grotesque and vigorous growth to material things and that is wanting in the elements of which spiritual breath is composed, is not an atmosphere congenial to the culti-

vation of the arts. A frank recognition of this situation is the first step to be taken by those who wish to see improvement in art education in America.

The museums of the country, in facing these conditions, are establishing their own centers of influence, congenial to the artistic temperament, centres with an atmosphere in which artistic feeling finds nourishment and in which the senses are freed from oppression. The University Museum, in common with others throughout the country, realizes that this is one of its important functions, and in the discharge of its duty is bringing into close personal touch with its collections all who feel the desire and the need of its help and influence. More than that it is translating each object, no matter what its origin or its message, into terms that are intelligible according to the mental equipment of the individual beholder.

It is very unfair to blame the schools for the backward condition of the arts. More schools and larger schools are needed all over the country to do the kind of work that is being done by such institutions as the schools of industrial art and of design in Philadelphia, and it is the duty of the museums to make their collections accessible for practical utilization by the schools as well as for the public generally.

For the last five years or more the University Museum has been taking steps to inform that section of the public directly concerned that its collections afford an unusual opportunity for guidance in the designing of modern manufactures. We have repeatedly pointed out that the application of art as repre-

sented by traditional standards and historic precedents to fabrics of all kinds, to the products of the mills and the kilns of modern industry, is a lesson that has to be learned if this country is to hold its own even in a commercial sense in competition with the older civilization of Europe.

At this moment of singular significance in the world's history I desire to repeat this message with greater emphasis and to inform everyone who has an occupation in any way related to creative or productive activities, that the traditions of civilization and the standards attested by time are faithfully revealed in the Museum collections, and I wish also to call attention to the new arrangements which have been made at the Museum in the interest of the industrial activities along many lines which make Philadelphia a great manufacturing centre.

A staff of artists and instructors have been engaged to take charge of the general educational work for which the Museum is equipped, and especially to help visitors, including the artisan, craftsman, designer, merchant or manufacturer, to translate the collections into terms applicable to the work of each. It is the business of these instructors, whose guidance is at the service of the public at all times, to explain the design and workmanship that belonged to other times and places and to show how they may and ought to be adapted to modern American conditions and American ideals without in any way violating the essential fitness of things. These explanations or interpretations do not apply to the outward forms alone, but also to the

thought that lies within. There is in the Museum a great abundance of primitive design produced by the Indians of North and South America, the natives of Africa, the South Sea Islanders, the Indies and many Asiatic tribes. There are also many fine examples from the high civilizations of Europe and Asia, Mexico and Peru. In each division is to be found a multiplicity of attributes for the use of the designer, attributes that could not come into being except by slow stages under the labor of many hands informed by the thoughts of many minds and warmed by the hearts of many generations. This body of artistic creation, made available by the Museum, it is the privilege of America to appropriate and make her own for the good of the nation.

Generation after generation, the relations of form and ornament, following well defined lines of development, have in the life history of each people observed certain conventions, kept within prescribed boundaries and observed certain laws. These conventions, limitations and laws, far from being arbitrary, represent the conditions that are natural to normal growth. Whatever owes its existence to these conditions is legitimate and true, and whatever ignores these natural laws of development is false and insincere.

In the history of ornament, form is identified with ideas that give it force and eloquence, and without which it becomes cold and incoherent. In its history, decorative art does not express itself in "technique," but in articulate terms, and in the accents of a passionate utterance. The human associations that attach to

the conventions of form play the same part in ornament that human habitations with their legends play in reference to the landscape. A new country, howsoever fine its scenery, could never seem so beautiful as one whose villages may claim an unbroken tradition of a thousand years. That is because our sympathies are touched and our imagination is stirred by the one and not by the other. It is the same with ornament, and therefore design must follow tradition and conform to custom. That is why the Museum is the great educational factor that it is.

What I have said explains why good design cannot be created or invented, and why good form in relation to ornament is a matter of correct interpretation. The wasted efforts that are being made to satisfy the eye alone without reference to the imagination will never succeed in bringing forth a living body of decorative art possessed of an immortal soul.

Good design and good decoration, whether in architecture, textiles, pottery, floor and wall coverings or in any of the special or commonplace trappings of life, must be derived and not made. This does not by any means imply copying or imitation; it means suggestion, reconstruction, inspiration. The essential thing is that the properties of design be faithfully and intelligently derived. It is in this connection that the instructors on the Museum staff can be of great service to all who seek to utilize the materials for design that are afforded by the Museum collections.

In this our plan to open up more fully the resources of the Museum to the craftsman, the artist, the

designer, the merchant and the manufacturer, there is a complete recognition of the fact that the interests of the Museum are closely related to the interests of modern commerce and industry. In this co-operation our part will be to guide each effort in any line of production to the attainment of a successful decorative performance. By success I mean the adaptation of each product to the needs of the generations of men who will use it according to permanent standards of worth.

If I were to rest my argument on material advantage or monetary gain alone, I should fail to make my meaning clear, and yet I have no hesitation in affirming that the effort we advocate is becoming very largely a question of commercial efficiency and industrial stability. I prefer, however, to put greater stress upon another consideration, namely, the effect of a national artistic tradition on the national character and the richer experience that will be shared by everyone in the possession of such a tradition.

The influence that the Museum will exert on the development of design in this community and in America will be on behalf of discipline and restraint on the one hand, and of fresh inspiration on the other, combining its forces to produce something that may be expressive of the spirit of America and that will yet be faithful to the traditions in which American civilization has its roots. American art in the future may be new, but if it is to be worth anything it must have its background of legend.

In this connection it is well to state that American

industrial art has recourse to a supply of rich material for utilization that belongs peculiarly to its own province; I mean art and craftsmanship of the various native races of North and South America. It is very interesting to note that there is at present a distinct tendency among designers visiting the Museum to take their motifs from these native American sources.

It is being said that the life and legend of the Indian were marked by a rich spiritual experience in keeping with the vast continental spaces in which he dwelt for ages—the first of mankind to gain a knowledge of the gods that he recognized in forest and lake and mountain and plain of this his native land and yours: the first to live in close communion with them and to give passionate utterance to these themes in his native art. I have no doubt that the appeal that this utterance makes to many Americans and that attracts many designers instinctively to aboriginal American traditions in their search for fresh inspiration, has its source in the unconsious influence of nationality.

Perhaps, as some advanced artists claim, these very ancient and long cherished American themes, under the impact of a new civilization, may liberate a spark that will kindle an enthusiasm among Americans for whatever is true and beautiful in their everyday environment. It would be entirely in keeping if the energy thus set free, acting directly on native American design, recast in new molds and informed by European tradition, should prove a powerful agency in the production of an American industrial art with a character of its own.

Without discussing the merits of this or any other claim, I would only remark that the aim of the Museum is not to advocate any school or to emphasize the influence of any period or people, but to show the achievement of the whole world. As the expression of a composite nation it would be but natural if the new American Art should show a composite character. Those who seek inspiration or guidance will, according to taste or temperament, find it in the Chinese, the European, the Persian, the Indian, the African, or in some other section of the Museum. All of the collections are alike at the disposal of everyone, and it is our purpose to make them accessible, intelligible and useful to all. It is for the coming generation of Americans to utilize this material, to select, take apart, and reassemble in a way that will convey a message to the future. It is for some man or group of men to come forward and take the lead; the rest will follow.

G. B. G.

THE
MUSEUM JOURNAL

VOL. IX PHILADELPHIA, SEPT.-DEC., 1918 Nos. 3 and 4

# THE PEOPLE OF THE MIST

## AN ACCOUNT OF EXPLORATIONS IN VENEZUELA

THE journey which I am about to describe had two objects in view; to make a geographical survey in the Sierra de Perijá of Venezuela and to obtain an account of the native inhabitants of the same area, together with collections to illustrate their arts and crafts. The results as far as they relate to the geographical part of my work will be published in the Geographical Review of the American Geographical Society. This paper aims to give a brief account of the journey, with special reference to the Indian tribe which I discovered inhabiting the Sierra de Perijá.

On May the first, 1918, I left New York on board the steamer Maracaibo of the Red D line bound for Maracaibo. Having written the Venezuelan Government previous to my departure, I found a letter from the Minister of the Interior of the Venezuelan Republic awaiting me at the dock in Maracaibo, in which letter, by presidential decree, the military and civil authorities of the district in which I was to work, were called upon to aid me in all matters. The letter proved invaluable in many ways and I have reason to be grateful to the generous policy of the officials in Caracas in allowing my baggage and instruments to enter duty free and in ordering the local government officers to further the interests of the expedition. These same courtesies were shown me in Venezuela on previous expeditions to other parts of the Republic and are indicative of the interest taken in scientific research by the authorities in Caracas.

After disembarking in Maracaibo, my first act was to call at the office of the Caribbean Petroleum Company. This concern, with main offices in Philadelphia, is working the oil fields on both

sides of Lake Maracaibo and has one drilling station at the very foot of the eastern slopes of the Perijá Mountains. Thanks to introductions given me by the Philadelphia office to its local representatives, I was provided with every aid, and enjoyed the hospitality of the Caribbean Petroleum Company at a small settlement called La Horqueta, two days' travel from Maracaibo, where I made temporary headquarters previous to the exploration of the mountainous districts. The kindness shown me by the various officers of this company was greatly appreciated and the success of the expedition is mostly due to their interest and that of the Venezuelan Government in the undertaking.

From Maracaibo to La Horqueta one passes through a highly interesting plain. Briefly it may be said that the trip takes two days on horseback and that one first rides over an arid desert, until finally, at Monte Verde, a strip of virgin woods is encountered. The trail here is very narrow and gloomy, and the woods abound with tigers, jaguars, wildcats, monkeys and deer, while birds of all descriptions interrupt the hush of the forest with their cries. For many hours one rides along without seeing a fellow man, and it is only at the crossing of the Palmar River that habitations are encountered. Here also one is likely to see a Goajira Indian or two from the great peninsula to the northward. The Goajiras are in the habit of indenturing their young boys to various landowners of the district of the south, so that the occurrence of these pure-blooded aborigines in an outlying region is quite common.

After crossing the Palmar River, which in the rainy season is a somewhat hazardous feat, the forest continues for many miles, until one finally reaches a rolling plain, covered with savanna grass, and studded with scattered habitations. When I had reached this plain, the mysterious Sierra de Perijá loomed up. It would be hard to describe this mountain range. One seldom gets a good view of it and the peaks are covered with eternal mists. While the altitude of the mountains is not sufficiently high to make them snow covered, the fogs and mists at times would almost make one think that the summits were covered with snow. On clear days one can see that the mountains are densely wooded up to their very summits. However, clear days are few and far between during the months of May, June, July and August, when I was there, as these months, as well as the months of October and November form the rainy season. I might incidentally state, that the rainy season offered but very



Chief of the Macoa Indians with his tame Macaw

FIG. 45.

few additional difficulties on the trip, as travel over the Indian trails in the interior of the Perijá Mountains is incredibly hard in the dry as well as in the rainy season, and the rainy season therefore makes but little difference. Before coming to the settlement of La Horqueta, one reaches the historic little town of La Villa de Rosario de Perijá. The town is smaller than its name, but the ruined foundations of many houses testify to its former importance in the days of the conquistadores when La Villa—as the town is generally named—was the starting point for many a raiding expedition to the Indian territory to the south of the Rio Negro. A quaint old church, perhaps the oldest church in the entire State of Zulia, makes La Villa well worth visiting, and the ancient and pretentious Spanish architecture of many of the houses forms a startling contrast to the huts of the countryside.

Upon arrival at La Horqueta, my first work was the procuring of men and animals. Thanks to the Carribean Petroleum Company, I was obliged to purchase but few horses, as I needed pack animals only for the transportation of my baggage to Machiques.

From La Horqueta I rode to Machiques, a new town of 2,000 inhabitants. This journey is generally made in nine hours. I had been told that it was in this settlement that I could gain some information regarding the Indians of the Sierra de Perijá. And so it turned out to be. For here I found a Señor Eleodoro Garcia who owned a cattle farm some two hours' ride to the westward of Machiques, where occasionally Tucucu Indians from the mountains would come and work in exchange for such commodities as hoop iron, cutlasses, beads, iron cooking pots and axes. The Tucucus are a very shy race and only came to Mr. Garcia's property when they were especially in need of ironmongery. Even then they did not stir in the direction of Machiques, but seemed to feel secure only in the comparative isolation of the cattle ranch. It appears that the Tucucus proper live many days' travel in the southward, but the particular Tucucus who frequented Mr. Garcia's ranch had had trouble with the other members of their tribe and in consequence had taken up their abode with the Macoas, among which later tribe I ultimately made my headquarters.

I might state here that the researches of this expedition proved that the Tucucus, the Irapeños, the Pariris, the Macoas, the Rio Negro and the Rio Yasa Indians all belong to the great Motilone family. The various subtribes derive their names from the rivers



The Chief's Brother with his tame Parrot

FIG. 46.

to the south of Machiques, the headwaters of which they frequent. For many centuries the Motilones have proved to be a mystery and the information we have of them, in ancient and contemporary literature, is very scant and for the greater part untrustworthy. They are today regarded with great dread by the Venezuelans, who are unwilling to penetrate into their mountain retreats, a fact which is perhaps not to be wondered at when one considers the savage reputation that was given to the Indians by the early settlers. Perhaps the clearest proof of this fear can be found in the mention of the Motilones by A. Ernst who states "The Motilones are an almost unknown tribe, which, since the time of the Conquest, have remained in a completely savage state, living on the humid mountain slopes of the frontier between Venezuela and Colombia. . . . There are no means to make them give up the life of savage thieves to which they are accustomed. . . . No one has, up to the present time, seen the plantations of the Motilones, nor known with certainty if they have any fixed abode. . . . Lopez (on his map of Venezuela, Madrid, 1787) adds to their names the notice 'the worst Indians that exist,' which, even in our days is the current opinion of the inhabitants of the neighboring regions." This quotation from Ernst is but one mention making clear the great uncertainty which exists regarding the Motilones, but there are several mentions in a like vein in other descriptions of the region and its inhabitants. I, therefore, considered myself especially lucky to have a chance to study the Macoa subtribe at first hand and to form a collection of the objects used by them, and a vocabulary of their language.

Thanks are due to Mr. Garcia for taking me from Machiques to his cattle farm where I had the opportunity of meeting the Tucucus and of requesting the latter to make arrangements for me to visit the Macoa tribe. I thought at first that this visit was going to be an impossibility, as the Tucucus, who spoke a fair amount of Spanish, seemed reluctant to undertake a special trip to their homes to discuss the matter and obtain the required permission. However, in the end, encouraged by presents, they departed and returned after a week with the information that the Macoas said I might come to their village, providing I was not accompanied by more than one other man. Through Mr. Garcia, I managed to obtain a faithful "peon" who remained with me during my sojourn among the Macoas. This man, Manuel Peñaranda, proved to be an invaluable companion with plenty of "nerve" and a clear head in an emergency.



The Chief and His Family

FIG. 47.

As for the other inhabitants of Machiques, when it was learned that I intended not only to go to the Macoa country, but to remain there for a considerable time, the consensus of opinion seemed to be that I would not return and the number of sorrowful farewells that were bidden me seemed limitless.

When finally the Tucucus returned with the welcome news that I could visit the Macoas, my baggage was all arranged and I lost no time in getting started. As has been said, the baggage had to be transported on the backs of the Indians, while I found that a camera, an aneroid barometer and a compass were about all I personally could carry. At that, the traveling was intensely difficult and the Macoas appeared to have made the trail to their haunts as undiscoverable as possible. Their reason for this probably is their reluctance to have neighboring tribes, such as the Rio Negro and the Pariri Indians, know of their whereabouts. Furthermore, they possibly have an inherent fear of raids by Venezuelans. While the latter have not taken place for the last fifty years, it is quite probable that the older members of the tribe still remember accounts given them by their fathers of atrocities committed by the Venezuelans in years gone by, before the government adopted the wise policy of allowing the Indians to live without molestation.

For two days my little party, consisting of the eight Tucucu Indians with my baggage, Manuel Peñaranda and myself, traveled in the mountains before coming to the Macoa settlement. At first the trail followed the bed of the Aponcito River, a tributary of the Apon. On this trail we frequently had to wade in the river itself, this being the only means by which the higher altitudes could be reached. Again, the trail sometimes led towards the precipitous crest of a mountain, so that at times the only manner in which one could proceed would be to clutch the giant creepers that are pendant from the trees, and literally haul one's self up the trail. At the end of the first days' travel, a temporary hut was built from sticks and palm trees, and my party, including myself, spent the night on the ground. By this time, a high altitude had been reached, and I experienced the cold of the Sierra de Perijá for the first time. When I say that during my entire stay in the interior of this mountain range I was always forced to sleep under two blankets and even then suffered from the cold, the reader may have a fair idea what a sojourn in this humid region means. Practically every day the mists roll down the mountains at about midday, and one spends the balance



Macoa Flute Player.

FIG. 48

of the day in an enveloping fog which makes one forget that the equator is but ten degrees distant. I am not a botanist but the vegetation in the interior of the Perijá Mountains struck me as being more subtropical than tropical, and in the higher altitudes—as I subsequently found out to my cost—practically no game is found with the exception of the spectacled bear.

Continuing the next day, we reached the Macoa territory and began to see evidence of clearings and plantations. The latter part of the trip was somewhat easier, as the trail now descended towards the lower altitudes inhabited by the Indians. At last, the Tucucus told me we were close to the Macoa village, and they accordingly began to shout so as to let the Macoas know we were coming. The settlement of the Macoas is scattered, no two huts being found in close proximity. In fact, these Indians appear to take pleasure in living as far removed from each other as possible, which may be due to the eternal fights they wage amongst themselves. Each hut is on a separate hilltop, so that, while the entire village is within hailing distance, it often takes as much as half an hour to go from one abode to the other, by first descending one slope and then ascending the other. The average altitude of the Macoa settlement is 3,600 feet. It must be stated that the Macoas are nomadic in their habits; they have been living in the present site for a few years, but I was given to understand that they would probably move, shortly after my departure, and travel further westward, which would give them an even greater isolation. Their clearings and plantations, in which they grow yucca, sweet potatoes, corn, bananas, plantains and yams, are also far removed from their huts, so that it frequently takes a man the half of a day almost to walk to his farm. Why this is so, when the hill slopes directly underneath the Indian's abode are just as well adapted to agricultural purposes, I cannot state, and inquiries failed to give a logical explanation.

The probable reason for the nomadic habits of the Motilone tribes is that they are constantly at war with neighboring tribes. The dreaded enemies of the Macoas, for instance, are the Rio Negro Indians, and frequent were the solicitations of the Macoa chief to have me accompany his men on an expedition against the inhabitants of the headwaters of this Rio Negro. As an incentive, the Macoa chief told me that he would give me all the booty in the shape of bows and arrows that they expected to secure. While the offer was



The Musicians.

FIG. 49.

flattering, I suspected it was due rather more to the fact that the Macoas expected my firearms would strike terror in the hearts of the Rio Negro Indians and secure them an easy victory, than from confidence in my personal attributes as a warrior.

On the arrival at the first Macoa hut, the Indians of this tribe appeared to spring from the very earth and quickly surrounded me with every evidence of good intentions. This, to the explorer, is always the nervous period, for Indians have been known to take a sudden dislike to a stranger. If their first greeting is kindly, the chances always are favorable that the explorer will have a pleasant stay, providing he does not abuse the hospitality extended to him.

The friendliness of the Macoas was so great that it was a trifle embarrassing. Within a short while, the entire tribe had gathered around and were examining me with the minute attention that a biologist might give a new species of animal. My clothes were touched and examined, and several of the men put their hands on my face and hands, exclaiming "kezré," a word which I subsequently discovered meant "white." My eyes also were scrutinized with great care and the word "shekáka" frequently repeated. This word, I afterwards found out, means "blue." Strange to say, my companion, Manuel Peñaranda, with his darker eyes and skin, did not come in for any attention at all, and the Indians generally left him severely alone during our stay in their territory. From this lack of curiosity regarding Peñaranda, I deducted that possibly the Macoas are not as unacquainted with the Venezuelans as the Venezuelans think, and that they may have frequently observed Venezuelans from hiding places when the latter were unaware of their presence. Be this as it may, the novelty of my person never wore off during my stay among the Macoas. At times, in fact, their curiosity was decidedly embarrassing, especially so when a number of the men would gather at my bathing place in the brook to observe the odd performance of my daily bath with an interest that was apparently divided between my strange appearance and my equally strange occupation, for the Macoas, who are not addicted to personal cleanliness, only take a bath when they are caught in a rainstorm.

The first thing the Macoas, aided by the Tucucus, did for me was to build me a hut along the same lines as the huts inhabited by them, but of far larger dimensions. Not only were the Indians interested in my general appearance, but my size also filled them



Macoa Child.

FIG. 50.

with curiosity. This can be understood when I mention that the average height of the Macoa men is five feet one inch, while the average height of the women is four feeteight inches, whereas my height is over six feet. As a result, they seemed to reason that the tall stranger needed a hut far larger than those they inhabited. The entire male portion of the tribe turned out to build my abode. Several of the men betook themselves to the neighboring hill slopes to fell trees for the posts and beams; others made trips to the lower altitudes to obtain the palm leaves from which the roof was thatched, while another party went in search of the pliable creepers that served in lieu of nails or ropes to fasten the poles together. Again, some of the other men cleared the ground in front of the hut of weeds and bushes. Within two days, which I spent in another hut, my house was finished and the chief informed me that it was ready for me. During my entire stay among the Macoas, I found this spirit of willingness manifested and while the Indians were always pleased to receive trade goods in exchange for their work and for the specimens I collected, they, with one or two exceptions, appeared to be happy to serve the stranger in their midst and to take a pleasure in providing him with food.

Once installed in my hut, the daily routine consisted of collecting specimens, learning the Macoa language, compiling a vocabulary, and photographing the Indians in all phases of their life. At times the carrying out of this routine work proved hard. My hut was never free of Indians from the day it was erected until the day I departed. From dawn until nightfall, various men and women would be hanging around, and while this was useful when it came to learning the language and studying the customs, it at times interfered with writing and photographic work. The taking of photographs was an unending source of interest to the Macoas and it became necessary for me to request the chief to have a stockaded enclosure built, so as to form a room in one part of the hut, on the plea that the children would then be unable to interfere with my work. As a matter of fact, it was as much to prevent the adults from interfering as it was to escape from the attentions of the children. The stockade was accordingly built and when I wished to do any work where interference or conversation proved troublesome, I retreated to my stronghold.

The Macoas are quite unlike the majority of other South American aborigines. Perhaps the greatest difference lies in that they



Macoa Men.

FIG. 51.

possess a very strong sense of humor and would laugh on the slightest pretext, waxing especially hilarious whenever another member of the tribe met with an accident. Again, while the Macoas had decidedly warlike tendencies, they quarreled among themselves only when drunk with chicha. Furthermore, the men of the tribe tilled the fields, made basketry and other artifacts and followed several occupations which in other parts of South America belong by the women exclusively. From what I could gather through the Tucucus, the Irapeños, Pariris, Tucucus, Rio Negro and Rio Yasa Indians have all practically the same customs as the Macoas and use the same inventions. In consequence, a study of the Macoas may be taken to illustrate the ethnology of the other tribes as well.

Stockily built, with short cut hair, high cheekbones, and somewhat unclean in their personal habits, the Macoas are not attractive to look at, especially so as the intricate designs they paint on their faces are apt to give them a gruesome appearance. Men and women alike are seldom seen without face paint, for which black, brown and scarlet pigments are used. The little children even are decorated in this manner. It is of course not the purpose of this paper to go at length into the various ethnological details of the Macoas, and I must therefore refrain from telling in detail of their customs. Briefly, it may be said that they wear heavy clothes, as the cold of the region they inhabit makes this protection necessary. The men wear a one piece robe, resembling a gigantic sack, with holes for the arms and the head. This robe is woven of cotton, grown on the mountain slopes and is made by the women of the tribe. As personal adornment, the men wear a woven head dress, which, in the case of the more important members of the tribe, is ornamented with colored seeds. Also, the Macoas were at one time in the habit of making pleated straw hats with a conical crown, the latter being surrounded by a band of highly colored toucan feathers. There were but two of these hats in existence when I visited the Macoas, as for the last number of years they have lived in a region where the straw from which the hats are made is not found and it is quite likely that the making of these head ornaments will soon become a lost art. One of the hats was secured, together with the surrounding band of feathers, for the University Museum. In addition to these two types of head dresses, the personal ornaments of the male Macoas consist of strings of seeds, a small black seed, and a large scarlet seed being the two kinds principally used,



Young Men with Bows and Arrows.

FIG. 52.

although necklaces and bandoliers were also made of a grayish white seed. Sandals are not worn and are unknown.

The Macoa women wear a dress consisting of a loin cloth and a mantle. Frequently the mantle is left off, the upper part of the body remaining nude during the daytime when the cold is not so intense. No head dresses are worn by the women, but they frequently decorate their heads with crowns of scarlet and black seeds. In addition to this, necklaces and bandoliers of seeds are worn. Girls go nude until they are about two years old and then are dressed in a miniature edition of the robes worn by the older women. Boys remain in a state of nature until about their fifth year, after which they are provided with the same style sack that is worn by adult men. All children wear necklaces, practically from the day of their birth.

The Macoas are unacquainted with hammocks and sleep on pleated straw mats, which are spread on the ground. They make fire with the drill method and almost always keep large logs burning. The preparation of their food is highly primitive, and generally consists of placing their game, plantains and yams in the coals and eating them half raw. In consequence, stomach troubles are not uncommon. Outside of this, disease is almost unknown among the Macoas, and death, so far as I could learn, occurs only from old age or from wounds received in battle.

For arms, the Macoa uses various types of arrows, which are discharged by bows, blowguns being unknown to them. Spears and clubs also are not found among these aborigines. The Macoa boy is initiated in the science of archery at an early age, it being no uncommon sight to see small boys of five waddling about with a miniature bow and arrows. One of the favorite boys' games amongst this tribe consists of shooting at each other with arrows that are tipped with corn cobs. Besides this, a favorite boys' game is the making of string figures with a cord, very intricate designs being produced. Our expedition photographed and classified a number of these figures, to the huge delight of the boys who took an intense interest in having pictures taken and seeing the negative afterwards.

Perhaps one of the most interesting customs of the Macoas is the chicha feast. They indulge in this feast almost every month when the moon is full, and it was my good fortune to attend one of these feasts and my bad fortune to attend a second one afterwards. The first preparation for the feast is the blowing of conch shells.



Macoa Archer.

FIG. 53.

This is done with great perseverance and monotony for an entire afternoon. That same night the wife of the giver of the feast grinds the maize from which the chicha is prepared. This grinding is done on a flat mealing stone. The following morning the crushed maize is tied up in small bundles, enveloped in leaves and cooked for about an hour. The maize pellets are then laid in the sun to dry, after the wrapping has been removed and they develop a covering of fungi through partial fermentation. The day previous to the feast these pellets are placed in a hollowed out log, the "ka*noa*," together with crushed ripe bananas and crushed sweet potatoes. Water is poured on this mixture and fermentation commences immediately. The following day, amid frantic blowing of conch shells (in fact, the chicha music has been going on during all the days of preparation) the feast commences. Special pains are taken by the Macoas to decorate their faces with painted designs and even the smallest infants are dressed for the occasion. At first, the merry making is mild. Some monotonous singing takes place, but the participants pay more attention to the imbibing of the liquor than to the dancing and the singing.

After drinking for about four hours, the Indians generally become quarrelsome and want to fight among themselves. During the first feast I attended two brothers made an attempt to kill their elder brother, the chief of the tribe, and had it not been for interference by other Macoas, would certainly have attained their object. I made an attempt to photograph this occurrence from the outskirts of the fight, but, as it was almost dark, did not succeed in getting a picture. That same evening, an Indian, for some unknown reason, became jealous of his wife and cut her over the head with the sharp edge of his five foot bow, producing three fearful gashes which I was obliged to sew up the next morning. Needless to say, while all this was going on, Peñaranda and I were nervous, as we did not know if the Indians might take it in their heads to start a fight with us. It is probable that they had no such intention, but, just the same, one does not appreciate a drunken Indian who waves an enormous arrow under one's nose, even if this is done in a friendly spirit.

About midnight the Indians were extremely drunk, men, women and children alike, it being their custom to give chicha even to the smallest infants. About this time the dancing begins, and it is no uncommon sight to see a Macoa divest himself of his robe and



The Loom
FIG. 54

dance naked. By now the Macoas were extremely amiable, maudlin in fact. From midnight until dawn the dancing in the moonlight went on, those who dropped from sheer drunkenness being pulled to their feet and encouraged by those that were less intoxicated. It is a point of etiquette among the Macoas to finish the entire brew of chicha and by dawn one would see the few members of the tribe that were still able to walk making a weary attempt to empty the wooden troughs. Finally, the last member of the tribe succumbs to intoxication and silence reigns over the clearing where the feast took place, the ground being strewn by Indians in all attitudes of drunken exhaustion.

The second chicha feast which I witnessed proved to be a trifle more thrilling than the first. Two of the Indians had harbored a grudge against their wives and declared at the very offset of the feast that they were going to kill them with arrows. As the Macoas had not yet imbibed enough chicha to make them unreasonable, I interfered and argued with the men, telling them that there were but few women in the tribe and that there would be a serious shortage if they killed the two. My arguments finally prevailed, and the women in question wisely absented themselves for the balance of the feast. Shortly after this, two youths began a fight with their bows—the bow used as a quarterstaff being a favorite weapon—and succeeded in giving each other several gashes on the head. Finally, some of the Indians, who by now were very much excited, brought up the subject of the fight at the previous chicha feast when the two brothers attempted to kill the chief. Some time before the fight I had been doctoring the chief, who was a feeble old man, for dyspepsia and had succeeded in improving his condition. The Macoas now claimed that it was due to this improvement that the chief had become belligerent and had started the fight with his two brothers, as, previous to my coming, he had always been content to allow his brothers to have their way. In consequence, the Macoas reasoned that if I had not given the chief medicine, the fight would not have taken place. Although this occurrence convinced me that the Macoa character is not dependable in a chicha feast, I had little difficulty in persuading them that I really had no part in the quarrel.

The Macoas are monogamous with the exception of the more important members of the tribe who sometimes have two women. The chief of the tribe had two, and two of the older Macoas were



Weaving a Headdress
FIG. 55.

also provided with two wives. Yet it cannot be said that these Indians are polygamous, as the elder of the two women is generally considered as the wife, while the younger acts more in the capacity of servant to the other.

Music plays a large part in the life of the Macoas. Their instruments are restricted to flutes and conch shells; instruments of percussion, such as drums, being unknown. Various types of flutes and panpipes are used. The only instruments played by the women are the panpipes, and these are not played by the men. It cannot be said that music as made by the Macoas is especially thrilling, and they play the same monotonous tune over and over again. I succeeded in varying the monotony by introducing jews-harps which I had among my trading goods, and while the Macoas were of course not acquainted with this instrument, they proved apt pupils and soon learned to reproduce their tunes. The jewsharps soon became broken, whereupon the Indians hung the instruments on their necklaces and were just as pleased. I wished that the same results could have been attained with their flutes which were constantly being played upon.

The Macoas excelled especially in the making of baskets of various types. The weaving of baskets was done by the men, although this occupation is generally followed by the women among other South American tribes. The larger baskets were used for transportation of foodstuffs and of calabashes filled with water, and were suspended on the backs of the carriers from woven cords which went over the forehead. Even the smaller girls were made to carry loads in this manner, and it was very common to see an infant of five bring in the day's water supply, frequently transporting two enormous calabashes, with perhaps thirty pounds of water, in a basket. Other types of baskets were made and used for all purposes, practically all the household goods of the Indians being stored in this manner. The Macoas are extensive users of gourds and calabashes for all culinary purposes and always have large supplies of these on hand. Gourds are used as food bowls, cooking bowls, and spoons, while the calabashes are used for the storage of foodstuffs. The powdered face paints also are kept in small gourds.

The study of the Macoa language proved to be a fascinating occupation and one which was more amusing to the instructors than to the pupil. The Macoas would gather around whenever I produced my notebook and hurriedly call a Tucucu interpreter into



The Basket Maker.
FIG. 56.

service. I would give the Tucucu a Spanish word and he would then tell me the Tucucu word which was the same as the Macoa. This I would then write down phonetically, and it always delighted my audience when they discovered that I could repeat the word from my notebook. In all, some three hundred and fifty words and expressions were collected which may prove of future aid to a prospective traveler through the Motilone country.

The Macoas have but few religious observances. Certain ceremonials are followed in the case of burials and in going on the war-path. They believe in a supernatural being which they call "Kioso" and when it thunders, the Macoa looks up and says "Kioso ésop", which, translated means "God is angry."

After spending six weeks with the Macoas, I felt it was now possible to follow out the other object of my trip to this region. This was the making of a survey of the headwaters of the Apon and the Macoita rivers and the penetration of the more westerly regions of the Sierra de Perijá. Accordingly, I obtained four Indian carriers, of which two were Tucucus and two Macoas, for the transportation of my food supplies, and proceeded in a due westerly direction from the Macoa settlement, leaving Peñaranda and the bulk of my equipment in the hut built for me by the Indians. It was impossible to secure a larger number of carriers, as the Macoas were reluctant to go in the direction I indicated, claiming that it was a dangerous country, invested with hostile Indians, and a region to which they had never traveled. There were some traditions among them of a great battle that had been fought somewhere near where I wished to go, and one Tucucu spoke of a curiously shaped mountain in the base of which could be found an enormous burial cave. This information had been given him by his father, in years gone by and I subsequently was shown the peak which he recognized from his father's description.

Starting out with my four Indians, we followed an Indian trail for the first day of the journey until we reached the summit of a 6,000 feet high mountain which I had sighted from the Macoa village. This mountain was the limit of their previous journeys, the Indians said, and I could see on the days following that they were palpably nervous about the direction we were traveling in. We made a temporary hut on the first night and left a certain amount of food-stuffs behind which we expected to recover on our return. Due to my inadequate number of carriers, and to the almost insurmountable



Weaving a Sleeping Mat
FIG. 57.

difficulties of the trail, the amount of foodstuffs we carried had of necessity to be but scant. Besides, I confidently expected to find game, as the mountain slopes below my hut in the Macoa settlement abounded with animals of all kinds and I had but to go out with a gun to return with flesh food for the day. On my journey, however, when I reached the higher altitudes, I found game to be non-existent, with the exception of the spectacled bear, of which I saw many tracks. As bad luck would have it, despite all the tracks I saw and the claw marks on seed trees, I never actually sighted a bear. Had I done so, the Indians and myself would have had an ample supply of food for several days and we would not have been obliged to return when we did. According to the Indians, the spectacled bear affords but tame hunting; they told me that whenever one of these animals would sight an Indian, he would climb the nearest tree and remain there until he fell down, killed by arrows. The Indians said the bears never put up a fight.

After the first day, and until the end of the fifth day, when we turned back, it became necessary to clear a trail for our further travel. Progress in consequence became extremely slow and we would chop our way through the dense growth, be on the go all day long and by nightfall have made perhaps five miles in an airline. The mountains in the interior of the Sierra de Perijá have precipitous slopes, so that one might have to actually travel twenty miles to cover a distance of five miles. Again, travel with the Indians is trying and irritating when one is in a hurry to cover distance. This is due to the fact that an Indian, when going from one place to another, is easily diverted from his purpose. The sight of the track of a bear, for instance, will cause him to forget all else and he will, unless restrained, lose sight of the object of his journey and spend the balance of the day in pursuit of the animal, which has made off in an entirely different direction from the one the explorer wishes to follow. Somewhere else, the Indians may notice some reeds in the distance. It makes no difference that the leader of the party wishes to go due west; if the Indians wish the reeds in order to make a future supply of arrows, and the reeds are to the northwest of the planned route, all remonstrance fails, and the Indians get the reeds. The result of all this is that travel is exceedingly slow, unless one exercises a firm authority over the aborigines which is not advisable, as in that event travel might even become slower. Another very irritating Indian habit is the constant desire for food. It is almost



Making Fire with a Drill

Fig. 58.

incredible the amount of food they can consume at one sitting. I frequently shot a curassow (a bird resembling the wild turkey and weighing from eight to ten pounds) and saw it disappear among four men within half an hour after the bird was killed. When we reached the higher altitudes, and no game was to be found, complaints became noticeable by their frequency, and at last were so bitter that I deemed it best to turn back. By this time we were actually within sight of the curiously shaped peak at the foot of which tradition said the burial cave was to be found. Another day's journey would undoubtedly have seen us at the mouth of the cave and in two days' time we would have been on the summit of the last mountain range between Venezuela and Colombia. When we turned back we had had no food for one day and almost no food for the two days previous. It would be another day before we got back to our last camp, where a very small supply of milk tablets had been left behind and then one day more before we reached a camp where two small tins of beef and some yucca roots had been left behind. This camp once reached we were fairly sure of finding game.

It may seem a small thing to the reader to hear of our doing without food for this short length of time, but, in reality, climbing mountains, scaling precipices and hacking one's way through dense forests, on an empty stomach, is anything but enjoyable. Perhaps the hardest thing of all was the turning back when the objective was in view. Had the Indians been a trifle less surly, I might have attempted to force the issue and gone two days more without food, trusting to luck that, on reaching the cave, we might find animals of some kind.

It is quite probable, almost certain in fact, that this burial cave contains archeological treasures of the highest value. Our archeological researches, of which we cannot give a lengthy account in this general paper, proved without a doubt that the entire region had at one time been inhabited by the Arhuacos, a tribe of which a small remnant still lives in the Sierra Nevada of Santa Marta. The Motilones, which includes the Macoas, were evidently comparative newcomers to the region and had either driven out the Arhuacos or had killed them off, probably only a short while before the Conquest. Researches by other archeologists have proven that a similar occurrence took place in the Goajira Peninsula directly to the northward, and that the Goajiras superseded the Arhuacos in this latter region. The burial cave, therefore, probably contains



The Fire Makers.

FIG. 59.

Arhuacan specimens, and as the Arhuacans were excellent workers in gold and had quantities of gold ornaments, it will be seen that the chances of this cave containing gold ornaments as well as burial objects of other kinds are very great. Two days before coming within sight of the peak in which the cave was to be found, the Indians had shown me certain regions where evidence could still be seen of former clearings. These clearings were of considerable age and were only distinguished from the surrounding woods by the fact that the trees were not quite as large and the undergrowth of lesser density.

So we turned back and retraced our way through the woods, up and down the precipices, and over the river beds. Despite the nonsuccess of the exploit, I had succeeded in viewing a new country and of making geographical observations in a region that had hitherto been left unvisited. Of other Indians we saw none, nor did we see any evidence that any of the mountains we passed over had been inhabited in recent years.

After spending a few days more among the Macoas and consoling Peñaranda who had not relished his stay among the tribe during my absence, I decided to depart for the lowlands. My trading goods had all been used up, I had a representative collection of all the products of native industry. Furthermore, I felt that a longer stay might become dangerous. I had seen enough of these particular Indians to realize that their character was somewhat fickle and that their friendship of today might turn into their avowed enmity tomorrow. The novelty of my being among them had worn off, they were aware of the fact that the stock of trading goods had given out and another chicha feast was imminent. The thing to do, therefore, was to arrange for a number of carriers to transport the collections to the lowlands. It took thirteen men and two boys in the end to do this, and as the Macoas absolutely refused to undertake the final part of the journey, we were forced to leave some of the loads at a distance from Mr. Garcia's cattle ranch until the Tucucus could make several trips to and fro and bring in the loads of the Macoas. It would be hard for me to say whether or not the Indians were sorry to bid me goodby. Some of them seemed to be, while others appeared to have the utmost indifference. For my part, I was sorry to see the last of my hosts, for with all the excitements we had had in the Macoa camp, I could not forget that the Indians had fulfilled their part, had given me food while living with them, had



The Hair Dresser.

FIG. 60

formed for me a wonderful collection to illustrate their native arts, and last, but by far not least, had deposited me safely in the lowlands at the end of my visit.

A few words regarding the trading outfit used by me may not be amiss. In the first place, I had bought a supply of jewsharps, cheap jewelry, bead necklaces, pipes and loose beads in Maracaibo. This was supplemented by a quantity of cheap and highly colored calico and numerous bright handkerchiefs. A few dozen pocket mirrors were also included. Later on, when I sent a Tucucu or two to the lowlands, in order to keep in communication with the outside world, I arranged for supplies of heavy cotton cloth from Machiques. Due to internal strife, the Macoas have moved so frequently from place to place in the last few years that their cotton crops have been failures, and as a result they are very short of cotton for the weaving of their robes. The entire tribe was in rags and tatters when I came there and my gifts of cotton from which they could make new robes were greatly appreciated. The blankets I subsequently purchased in Machiques were also welcome gifts, and were highly prized by the older members of the tribe who feel the intense cold of the nights more acutely than do the younger Indians. Should any future traveler wish to penetrate this region, he is advised to carry with him a supply of hoop iron (from which the Indians fashion their arrow points), cutlasses, sheath knives, and large beads, in addition to the articles enumerated. A miniature talking machine might also be a welcome innovation to the Macoas, and the newcomer would undoubtedly rise in their esteem by playing selections on this instrument. I only wish that I had thought to bring one of these with me, as it not only would have given joy to the Indians, but might have proved a welcome relief from the monotony of the everlasting pipe music.

After reaching the lowlands, my next undertaking was the making of an archeological survey with the view of gaining information on the pre-Columbian population of the region. I had been told of a small hill between Machiques and the Macoita River, within a short distance of the place where this river breaks through the mountains to gain entrance to the lowlands, upon which hill potsherds and other evidence of a former occupation could be found. The hill was named "Pueblo Viejo" and the name in itself was evidence that antiquities might be found, as it signifies "Old Town." In consequence, I gave orders to Peñaranda to proceed to this place



Preparing the corn for chicha.

FIG. 61.

with a gang of laborers and to erect in a suitable spot a couple of huts which would serve to house my party. When these were completed, I left La Horqueta, where I had spent a few days to recuperate from the hardships of my trip to the Macoa country and to enjoy the comforts of civilization, and installed myself in one of the new abodes. The first thing to do was to make a careful examination of the terrain and to determine the best locality for the archeological work. It turned out that there was no digging to be done, as the hard and rocky soil of the sun parched savanna had not tended to preserve pottery specimens underground. The work, therefore, consisted of a careful scouring of the surface by my laborers and the picking up of all potsherds, stone axes, mortars and similar specimens. In order to do this as efficiently as possible, it became necessary to set fire to the dry savanna grass and to await a rain which would dissolve the resulting ashes. After this the work was easy and merely became a matter of good eyesight. At the end of the day I would go over the collected specimens and determine which were of value. During the day I would ride throughout the countryside with a view to discovering sites for future work, and while so engaged was fortunate in finding the site of a prehistoric cemetery and of several kitchen middens. At a future date, it is possible that these discoveries may result in the carrying out of extensive archeological work in this region. As has been stated previously, it was found that the Macoa civilization was preceded by another higher culture, that of the Arhuacos, who were far better workers in clay and stone than the cruder races which now live in the district.

On the top of the "Pueblo Viejo" hill were found the ruins of an old Spanish building, consisting of about five rooms. The walls are not standing, but the bowlders from which the walls were made are still seen in regular lines, denoting the limits of the building. From these remains, and from the quantities of Indian artifacts that were scattered on the site, one is allowed to deduct that in all probability here was found one of the ten Missions of the Capuchinos of Navarra that were at one time established among the Motilones of the lowlands, of which Missions and their subsequent abandonment brief mention is found in some of the old historians. It becomes an interesting conjecture whether the good Capuchin Fathers were massacred by the Indians or whether they left their home voluntarily. We fear the former was the case.



The Hollow Log is filled with Chicha for the Feast.

FIG. 62.

After completing the survey of "Pueblo Viejo" and the surrounding country, our next problem was the transportation of the resulting specimens and of the specimens collected among the Macoas, to the port of Maracaibo. Thanks to the aid given by the Caribbean Petroleum Company, I managed to have boxes made at La Horqueta, and to arrange to have these boxes transported from La Horqueta, overland, to Iguana Point on Lake Maracaibo, and thence by sailing sloop to Maracaibo itself. It is frequently one of the great difficulties of a collector to arrange for the packing and transportation of his specimens in countries where facilities for transport are bad and where the necessary packing to place between the specimens is almost unobtainable. The help given me in La Horqueta and Maracaibo was therefore all the more valuable. When I state that the large box of ethnological specimens was about six feet long and two feet square and weighed three hundred and twenty-five pounds, it will be understood that the transportation of this on muleback would have been impossible and that the cart of the Caribbean Petroleum Company proved to be a godsend.

I would like to give the reader some idea of the hardships of a journey of the kind one undertakes when exploring the Perijá region. I find in my diary the following dangers enumerated under the heading "diseases." *Amoebic dysentery*, yaws, false yaws, loss of skin pigment, hookworm, malaria. Under the heading "insects" I find: scorpions, centipedes, ticks of all kinds, the large "mata-caballo" spider, literally the "kill-a-horse" spider, ants. When it is stated that there are many other insects that bite, and frequently produce painful ulcers, as I found to my cost, it can be understood that insect life in this region makes life unpleasant and at times unbearable. Furthermore there is a fly which has the unpleasant habit of depositing its eggs under one's skin. The egg develops into a subcutaneous insect which makes the unfortunate recipient forget all other troubles. At times the ticks are so bad and in such large quantities that one is obliged to rub the entire body with tobacco leaves that have been soaked in water. This is the only efficacious means of getting rid of the pests before they become permanently attached to one's skin. Under the heading of "dangerous animals" I find in my diary: snakes, tigers, and jaguars. The snakes of the Perijá district are of the most poisonous variety known and many deaths occur from their bites. Strange to say, the Macoa Indians claim immunity from snake bites. While among them I was shown



Drinking Chicha.

a plant which they called "contrarépa" which they claimed was an absolute cure for snakebites. In case an Indian was bitten by a poisonous snake, an infusion of the seed pods and leaves was drunk and furthermore a poultice of the chewed seed pod was applied to the bite. I did not see the cure used for snakebite, but saw it applied to the neck of an infant that was bitten by a scorpion and noted that no subsequent swelling was apparent over the bite, nor did the child suffer from fever afterwards. In consequence, I imagine the "kontrarépa" contains some alkaloid which must prove decidedly efficacious for poisonous bites. I succeeded in obtaining about five hundred well dried seeds of the plant and an excellent photograph of the plant in flower. A mention of a similar plant can be found in an account written by the French explorer and geographer Elisée Reclus in 1861 when this scientist made a study of the tribes inhabiting the opposite, i.e., the western or Colombian slopes of the Sierra de Perijá. Reclus states on pages 215–216 of his book ("Voyage á la Sierra Nevada de Saint Marthe," Paris, 1861), "The *guao*, a well-known plant, of which the sap, inoculated in advance, certainly preserves from death all who have been bitten by poisonous snakes. The country people [Reclus speaks of the inhabitants of the Colombian, i.e., the western slopes of the Sierra de Perijá] who desire immunity, inoculate their thumbs with a small part of the cellular tissue of the leaves of the *guao* and drink an infusion made from the small branches; they repeat this inoculation every fifteen days for some months and can then brave the dangers of vipers and coralsnakes with impunity. The *guao* is so named from a bird, commonly found in New Grenada which will, according to reports, in its fights against snakes, perch itself on this plant and fortify itself by hastily eating some of its leaves." It is well possible that the "contrarépa" of the Macoas is the same as the *guao* of the neighboring Colombians, especially so, as the Macoas also told me of the snake fighting bird and its habit of eating of the "kontrarépa." That the snakes of the Perijá district are especially friendly towards strangers can be understood when I state that on two separate occasions, while among the Indians, I found the small coralsnake curled up near my campfire, said snake having elected this spot to escape from the cold of the nights. Another time, when putting up for the night in Machiques, a snake was found under some rubbish in a corner of the hostelry.

Still another danger of the Perijá region deserves mention.

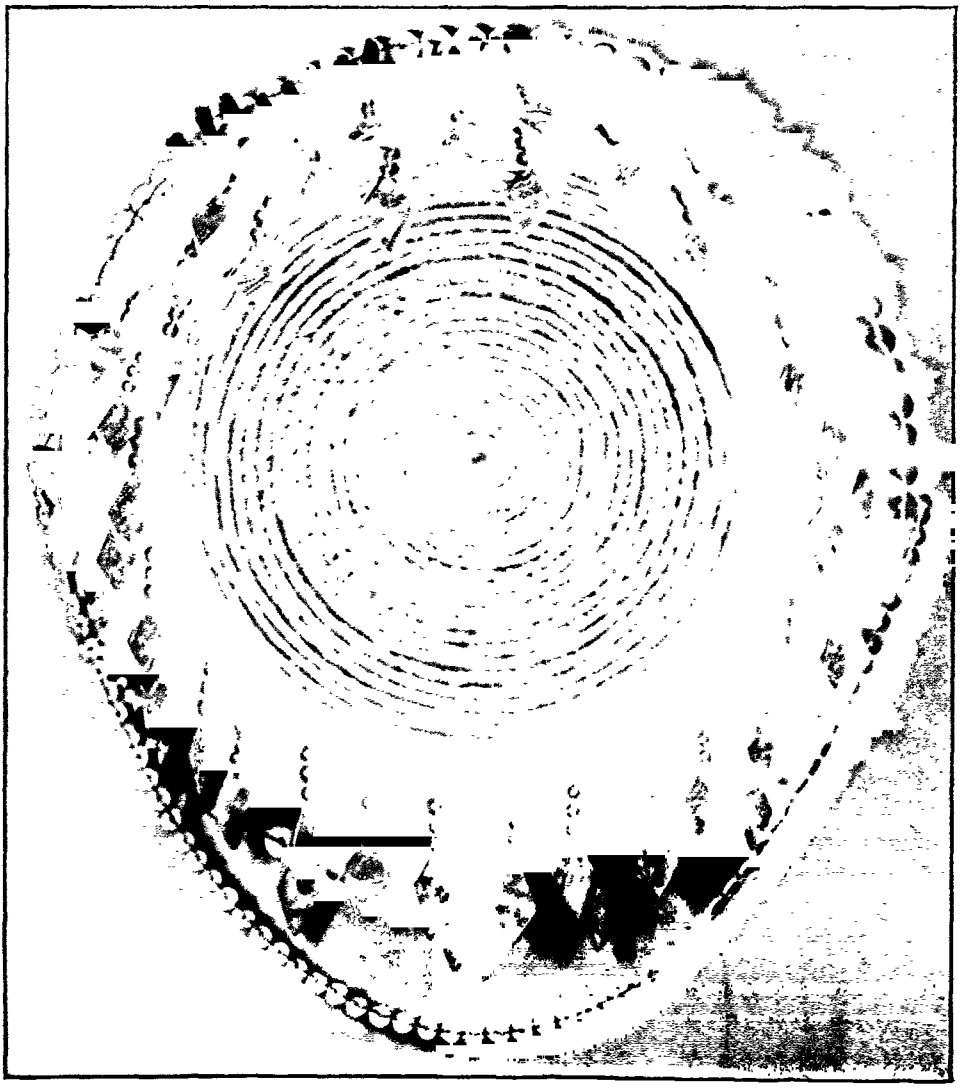
Numerous marshes are found in the lowlands between the slightly elevated ridges of the hills. In these marshes, quicksands are formed during the rainy season. The trails of the savannas have of a necessity frequently to lead through the marshes, and unless one is accompanied by a guide who is well acquainted with the region, there is an almost unavoidable possibility of riding into a quicksand, of which the treacherous danger is not easily recognized. Numerous animals are yearly lost in this manner, and cases are not infrequent where horsemen and their mounts have disappeared from view.

A list of equipment taken by this expedition may be of interest. The two principal items on this list were a Burroughs Wellcome and Company medicine case and a sense of humor. The first I find absolutely indispensable, and has been the means, on this as well as on many previous visits to the tropics, of curing not only my own ailments and those of my companions, but of promoting friendship with the Indians visited. These cases are compact, easy to carry, and the medicines they contain do not deteriorate in the tropics. The second item on my last, the sense of humor, has been the means of helping many a man over many rough spots and of making him forget his troubles. A tent I did not carry. When it was necessary to spend the night away from camp, a waterproof canvas campcloth, suspended between two trees, filled every need. I found canvas dunnage bags the best for the transportation of my baggage as these containers are waterproof, pliable, and can be tied in such a manner that insects cannot gain entrance. A rubber poncho is of course a prime necessity. So is a mosquito net and a small acytelene lamp. A tank and chemicals were carried to enable me to develop my negatives within six hours after these were taken. This simple rule, which should never be neglected, is responsible for good negatives, is the only way, in fact, by which good photographs can be made. Perhaps one of the most important secondary items of my equipment was a roll of thin copper wire. It is surprising how much one can do with this wire and how many repair jobs can be undertaken by these means. Of the guns, rifles and revolvers carried it is unnecessary to say much. Almost any kind of shotgun will give good results in the woods, where long-distance shots are unobtainable and where one has to stalk one's prey and fire at it in the trees. Rifles are unnecessary to a poor shot, who had far better rely upon a good load of BB buckshot for large animals and then trust to luck. This also holds good for a

revolver, which in our case was purely ornamental. A long-barreled revolver, of large caliber, will, however, make an effective club, when used in a reversed position. In conclusion, it may be stated that we depended largely upon the local supplies for foodstuffs, some compressed tea tablets and Horlick's Malted Milk products being the only foodstuffs we imported. The latter proved to be of especial value, as their compact form made them easy to carry, and their concentrated nourishment a great boon when one suffers the pangs of hunger.

There is always so much more one might like to say in a sketchy report of this kind. So many experiences, humorous and otherwise, have to remain unrelated and so many of them have been forgotten. All in all, despite the hardships of the trip, the expedition was enjoyable, probably because we felt a sense of achievement upon the completion of the work which was more than gratifying. But the burial cave still remains unvisited and beckons to future explorers anxious to solve the mysteries of that most mysterious mountain range, the Sierra de Perijá.

T. DE B.



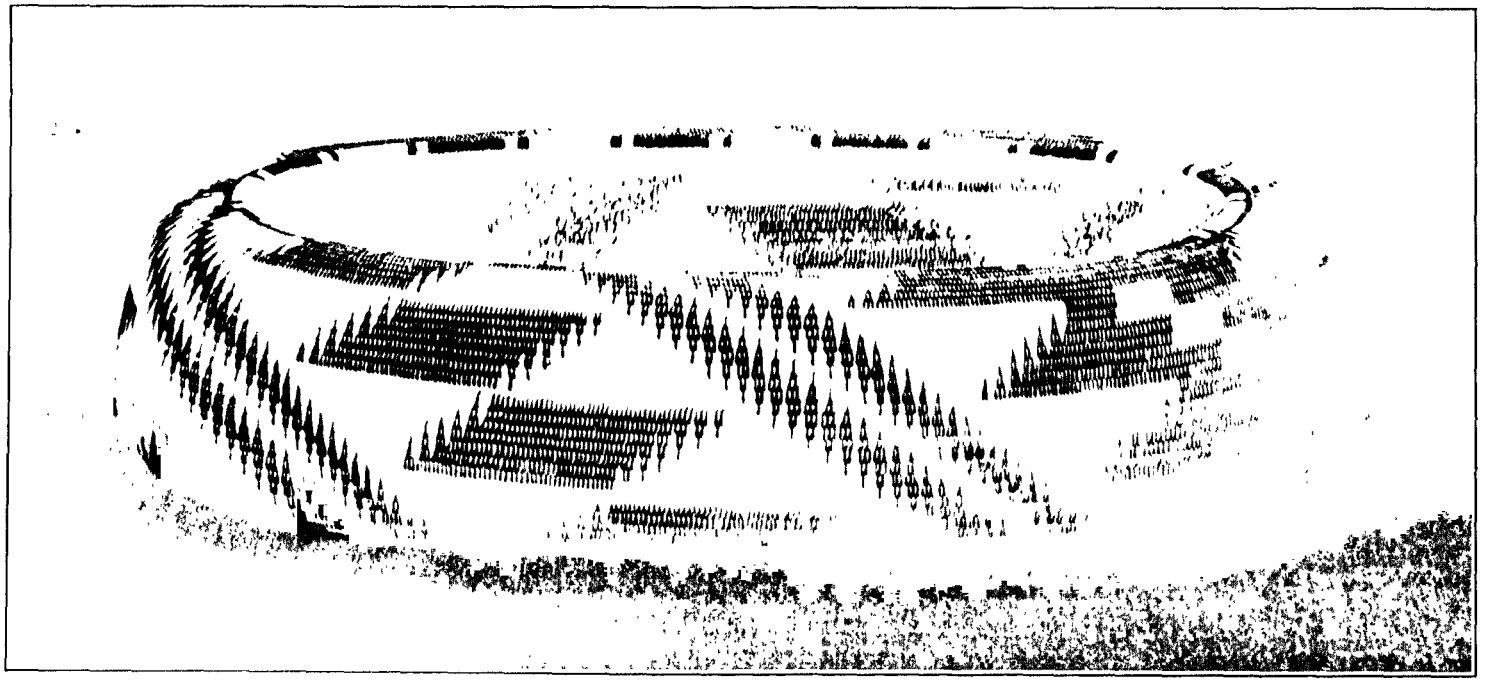
POMO INDIAN SUN BASKET.
CALIFORNIA.

# THE PATTY STUART JEWETT COLLECTION

THE late Mrs. H. K. Jewett, of Pasadena, California, a daughter of George H. Stuart, of Philadelphia, was for many years before her death, which took place in 1917, an ardent collector of Indian basketry, beadwork, weavings and silverwork. An admirer of the arts and crafts of the American Indian, Mrs. Jewett assembled her collections with a discriminating consistency, applying to every article a strict test of artistic merit. This critical restraint that guided her choice in each instance makes itself known in the content of the collection, which is one of great excellence. It was Mrs. Jewett's wish that her collection should go to her home city of Philadelphia, and she selected the University Museum to be its permanent custodian. After her death, her husband, Mr. Jewett, carrying out her wishes, presented the collection to the Museum, where it is now exhibited. It will be known permanently as The Patty Stuart Jewett Collection in honor of the lady who created it to illustrate the arts and crafts of the American Indian. It will appeal especially to artists and to students of design, but it illustrates also the wealth of Indian legend, folklore, symbolism and traditions that were crystallized in customs soon to be forgotten.

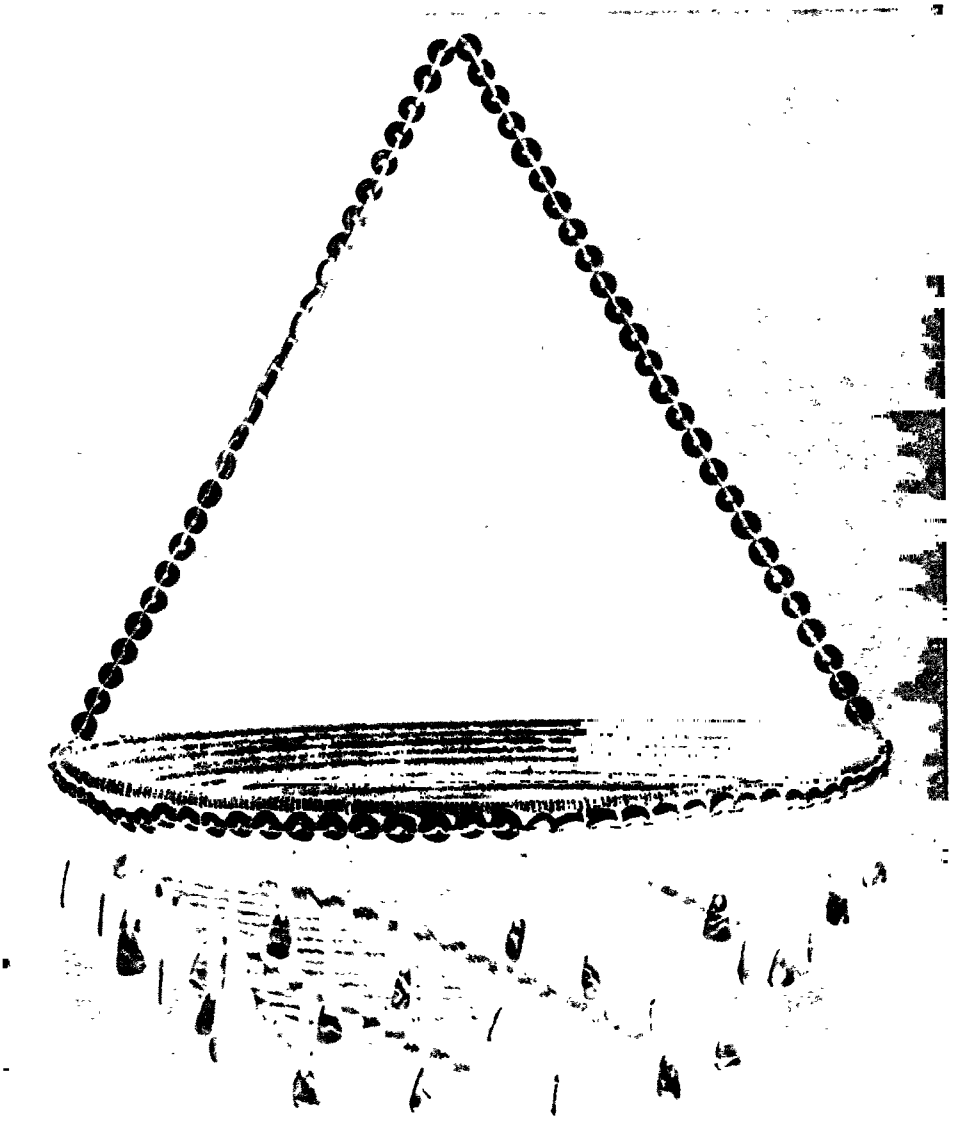
In numerical strength, if not in general interest, the baskets occupy the most prominent place in the collection. There are nearly two hundred specimens, representing the best productions of twenty-eight different tribes, extending from the extreme end of the Aleutian Islands along the Pacific coast to southern California and then east across New Mexico, Arizona and Texas to Louisiana. This area embraces practically all of the tribes producing artistic basketry.

The most striking group of baskets was made by the Pomo Indians who live a short distance north of San Francisco. In this group of Pomo basketry is found a variety of shapes, weaves, decorative motives and functions. One of these varieties is remarkable for the fact that each basket is covered on the outside by an elaborate and brilliant feather decoration, a distinctive characteristic confined almost entirely to the Pomo and their immediate neighbors. Such skill has been attained in this method of beautifying that the feather

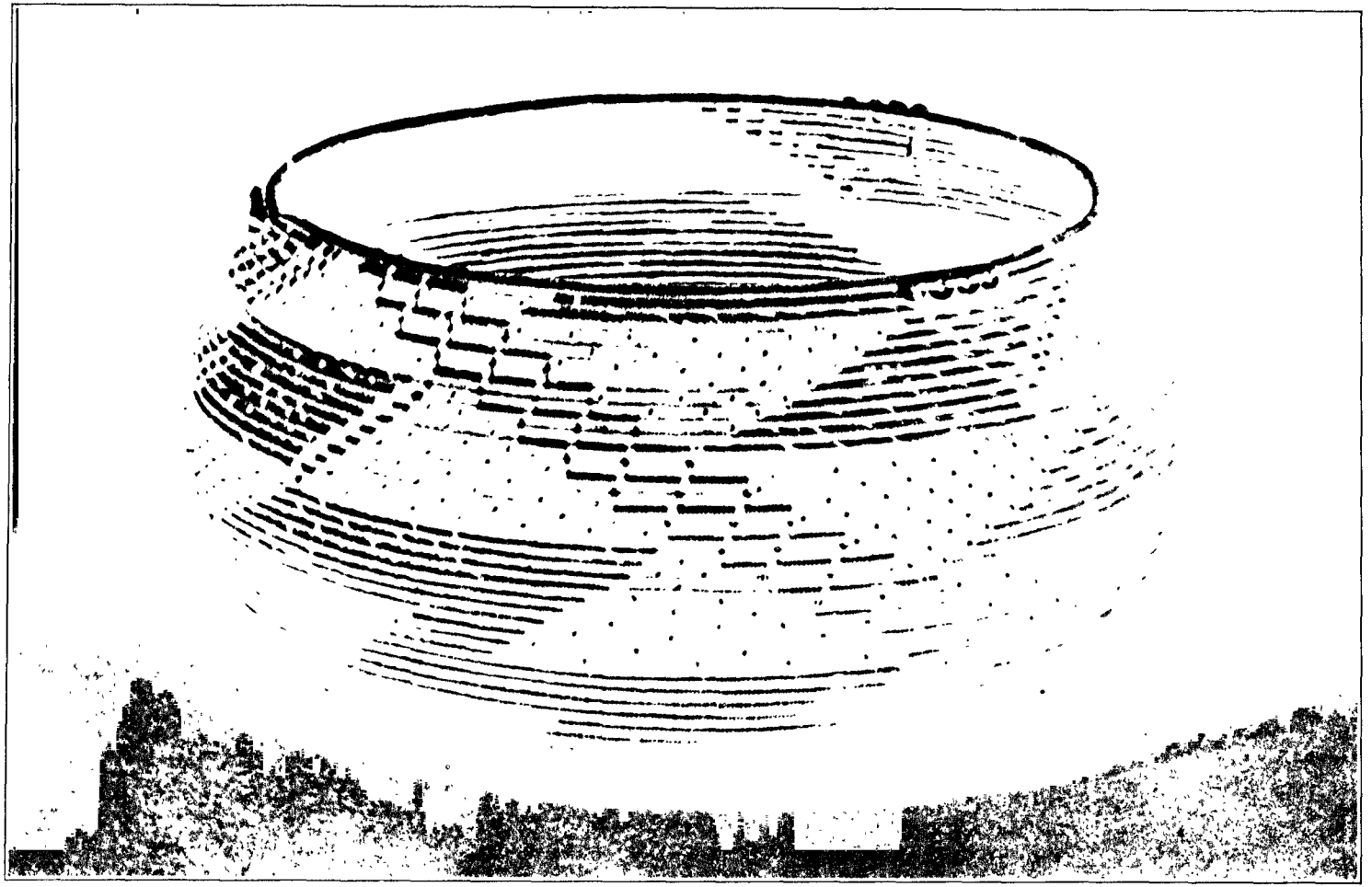


Pomo Gift Basket with Butterfly and Arrowhead Design.

FIG. 64.



Pomo Indian Sun Basket.
California.



Pomo Gift Basket with Butterfly Design.

FIG. 65.

covered surfaces have almost the smoothness of the breast of the bird itself. When one thinks of the time and patience required to assemble the feathers, sort them and finally work them into the structure of the basket in such exquisite and harmonious designs, one's admiration for the work is combined with a great respect for the worker.

All of the colors used have a symbolic significance based upon the characteristics of the bird furnishing the feathers. The red feathers come from the crest of the woodpecker and denote bravery or pride. The yellow lark feathers signify gaiety, success or fidelity. The irridescent green of the mallard stands for watchfulness and discretion. The black quail plumes indicate conjugal love and beauty while the white wampum is symbolic of generosity and riches.

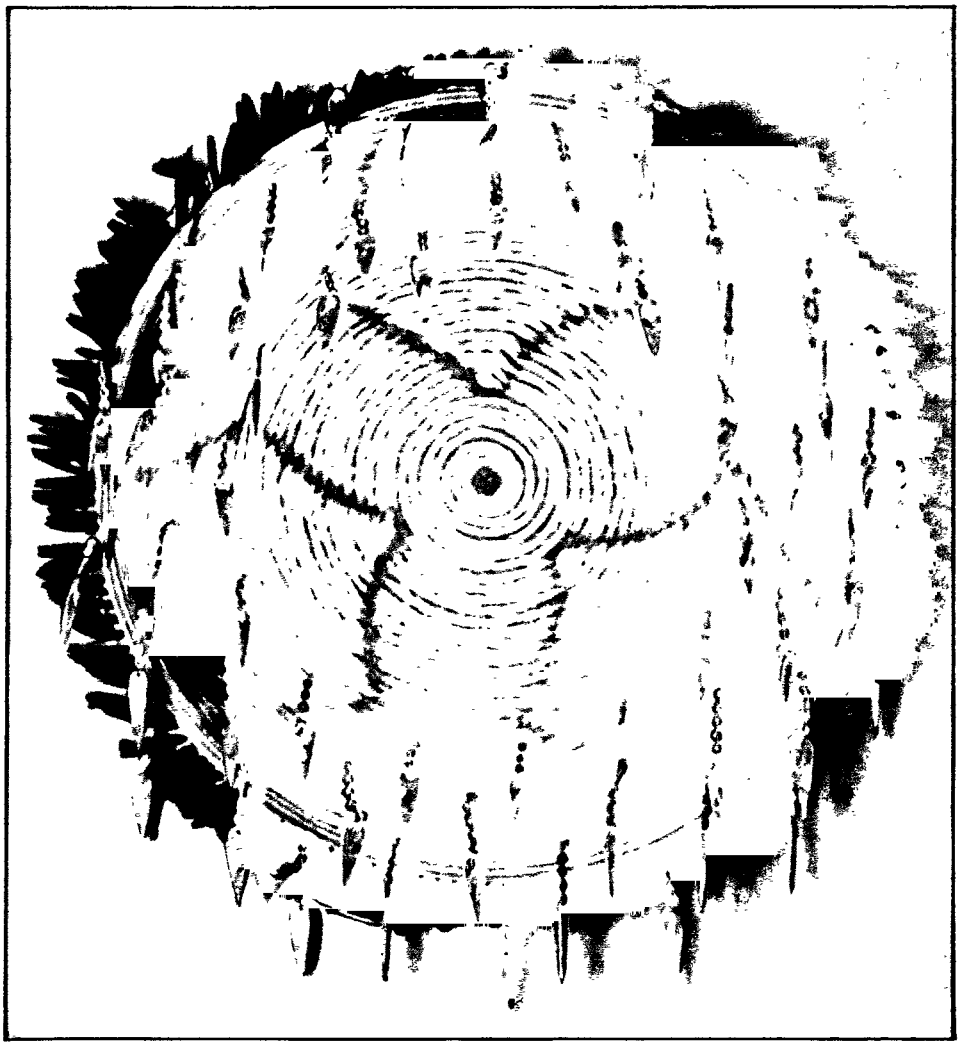
The baskets covered almost entirely with red feathers are known as sun baskets, for, according to tradition, it was a basket of this type in which the sun was stolen from the other world and brought to this. The baskets decorated with yellow feathers are called moon baskets.

In addition to feathers, clam shell beads and pendants of iridescent abalone shell are employed to embellish the basket. The shell beads are used as a border about the top and a few are strung to form handles for suspension.

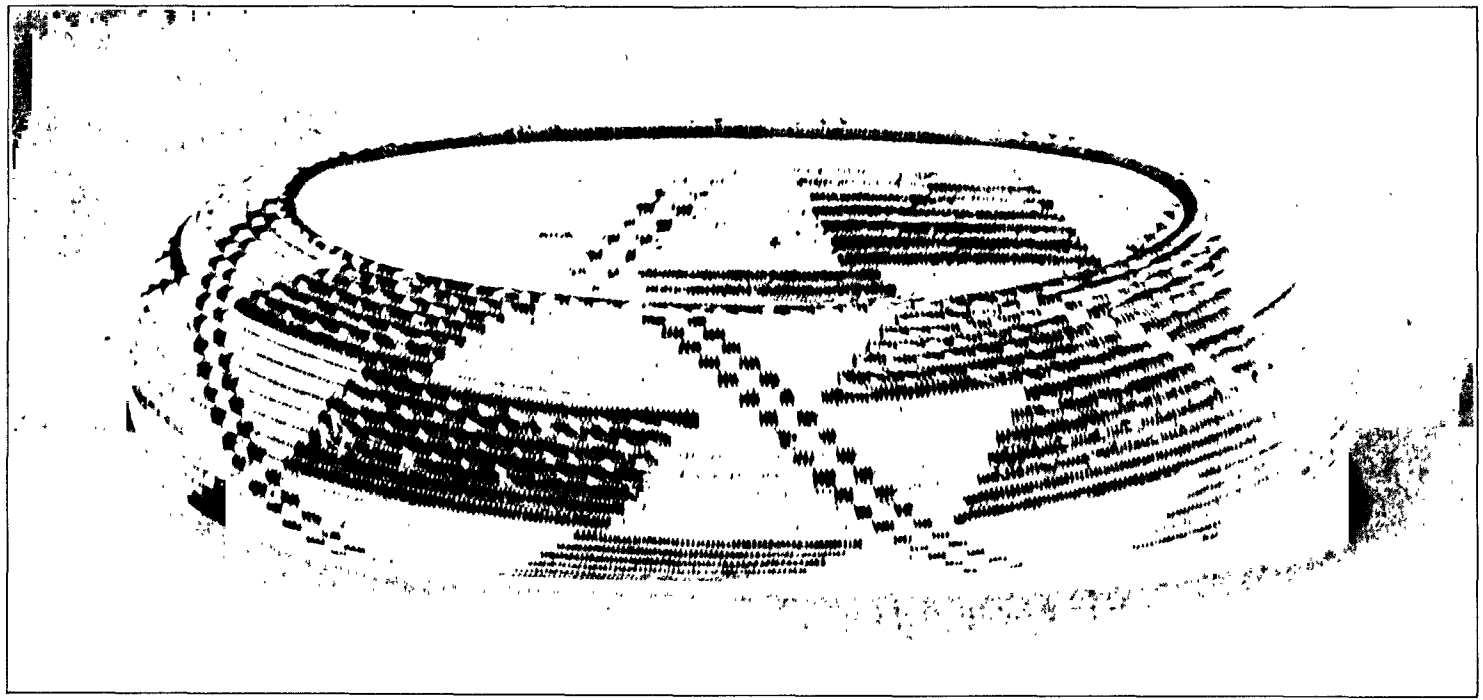
Not only the feathers themselves but the designs in which they are wrought often carry some sentimental thought. This, combined with their exquisite fineness, makes the baskets very acceptable gifts among the Indians. Besides serving as gifts to show friendship they are also given to express sympathy.

After a death an excellent specimen might be presented to one of the bereaved, who, according to custom, was bound to burn it. Fortunately for this and other collections some of the mourners felt the call of mammon stronger than social convention and permitted many of the best examples of this art to pass into the hands of the white man.

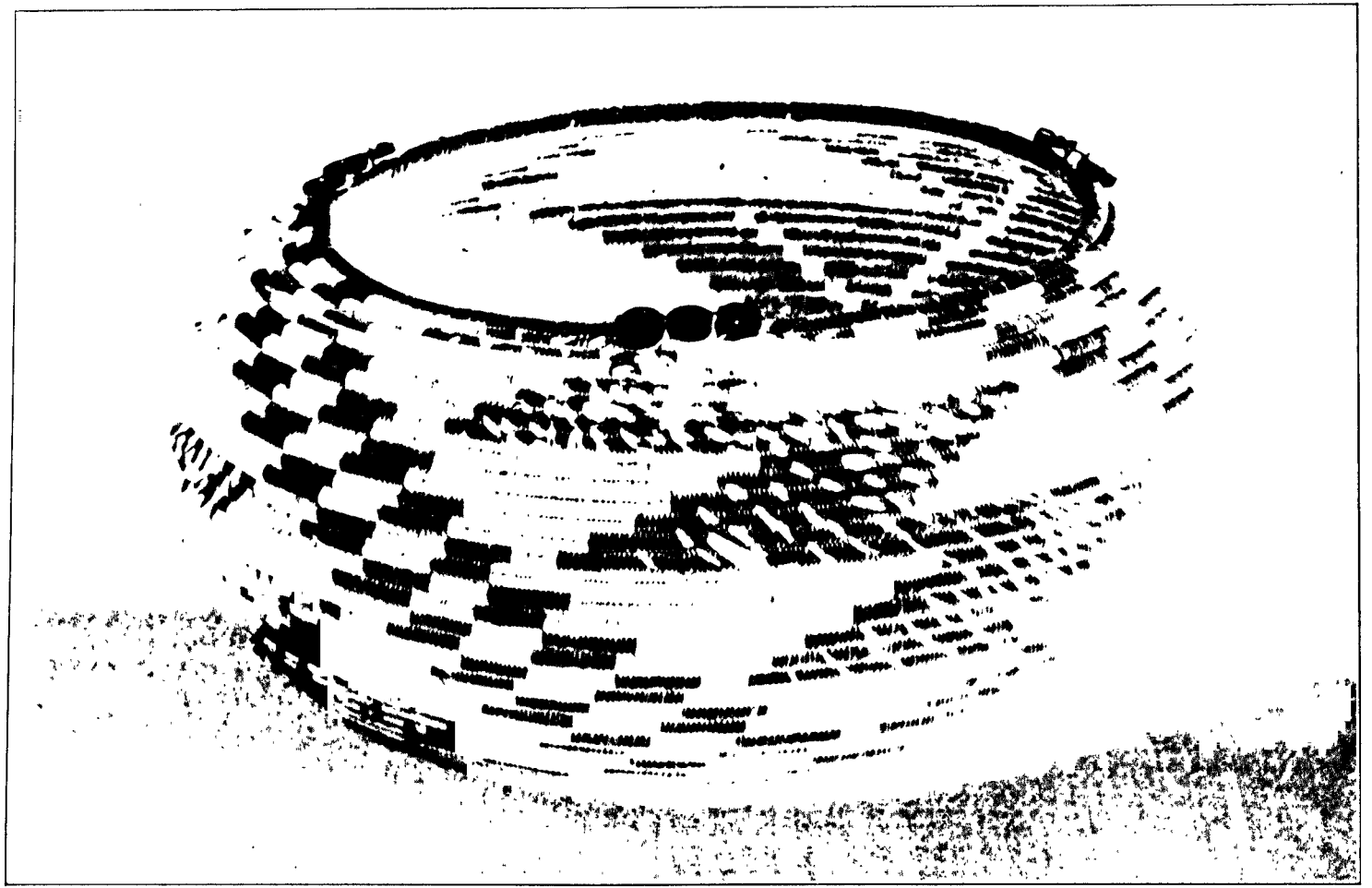
A tiny and carefully constructed basket is a bowl-shaped one less than three thirty-seconds of an inch in diameter. Ten very fine stitches suffice to sew the uppermost coil. An attempt is made at ornamentation lower down by sewing with alternate stitches of black and white. This is one of the smallest examples of real good basketry that has ever been made. Other specimens are as small but are much cruder and do not combine extreme minuteness with



POMO INDIAN SUN BASKET.
CALIFORNIA.



Pomo Gift Basket with Butterfly and Footpath Design.
FIG. 66.



Pomo Gift Basket with Butterfly Design.

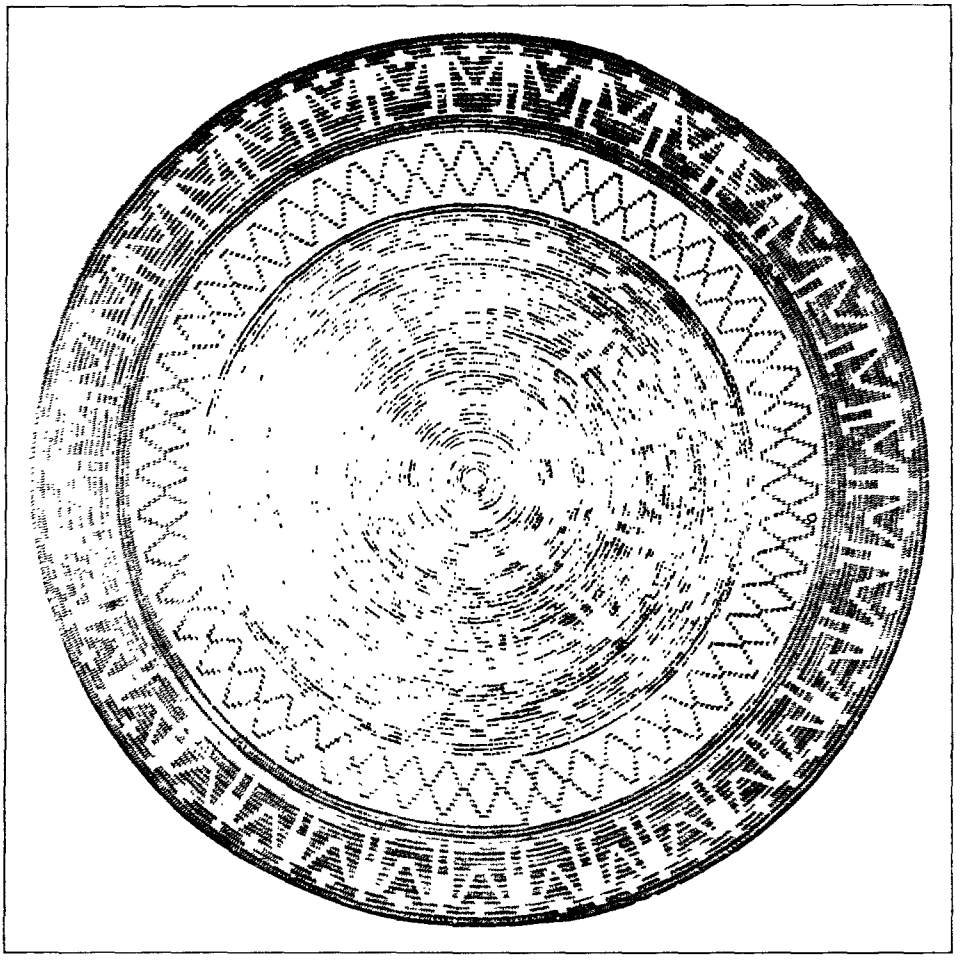
FIG. 67.



POMO INDIAN MOON BASKET.
CALIFORNIA.

fineness of sewing. This doubtless is the chef d'oeuvre of one of the best basket makers, who here simply outdid herself in producing an example of extreme smallness.

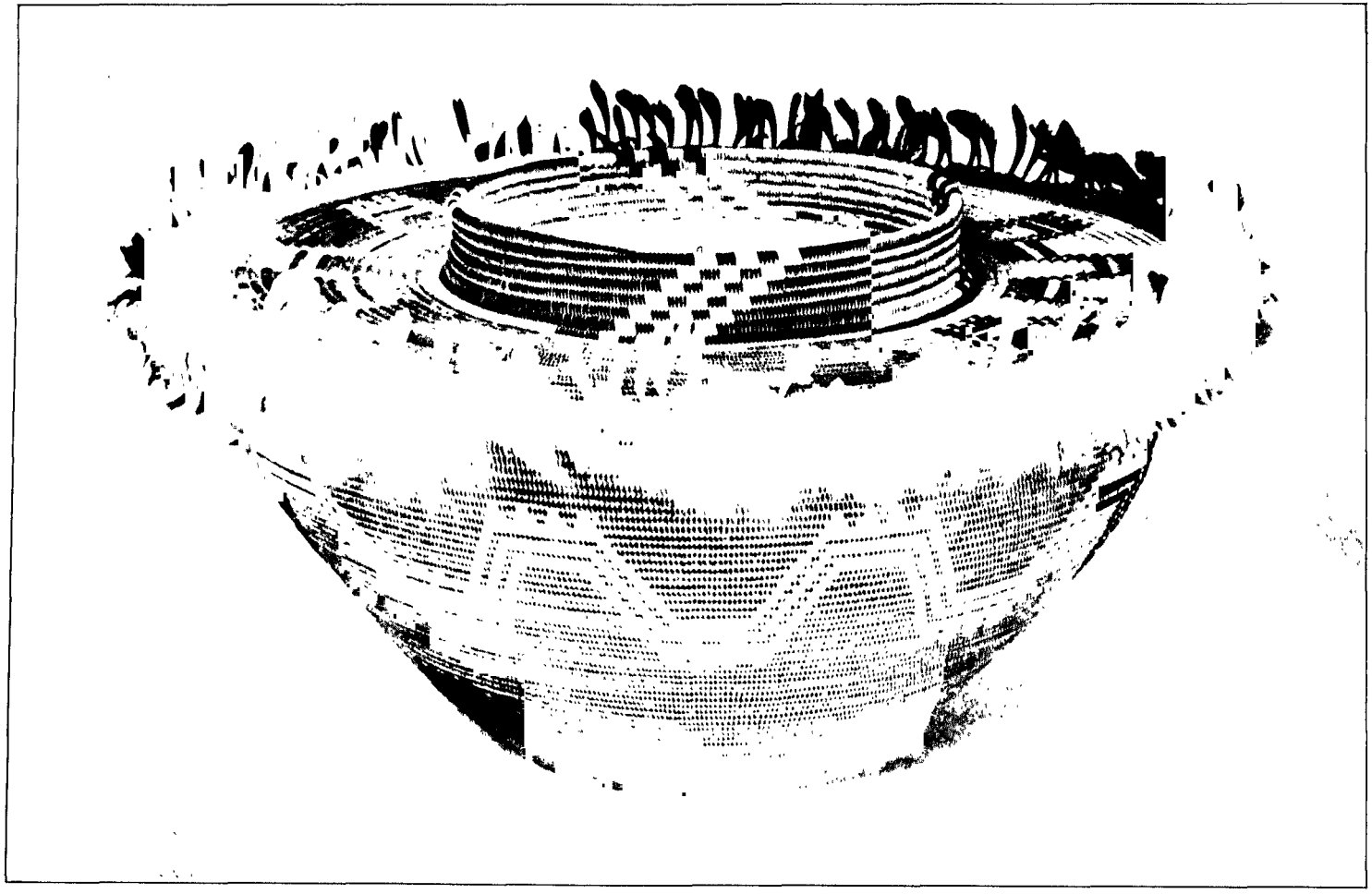
Other examples from the Pomo Indians include a large oval or boat shaped ceremonial basket which served as a container for



Tulare Gambling Tray.
FIG. 68.

storing the medicine man's ceremonial objects, and several smaller ones of similar form which served as gift baskets; and many bowls, trays, and carrying baskets.

Another phase of the Indians' life in relation to basketry, is suggested by a large gambling tray from the Tulare of south central California. The tray is extremely large measuring thirty-one



Kern Basket with Decoration representing the Flight of the Butterfly.

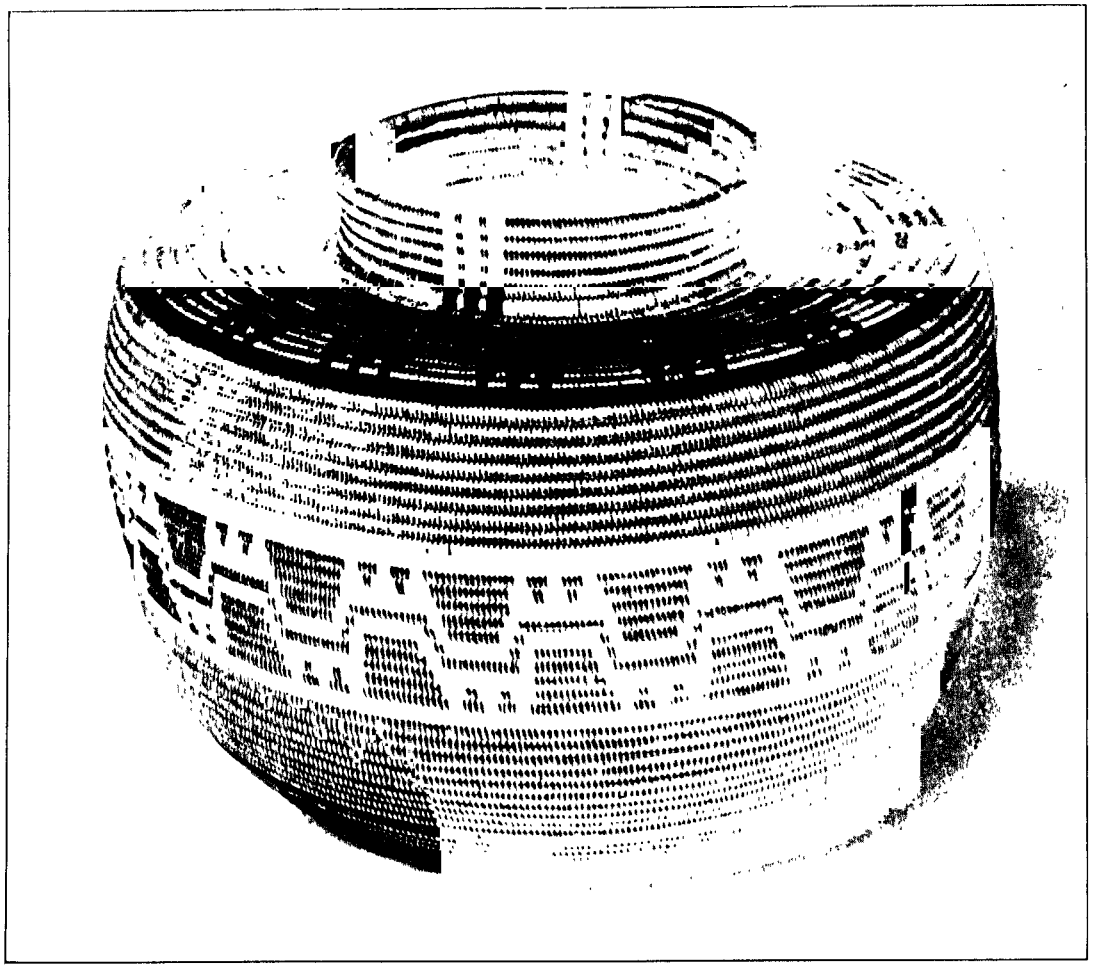
FIG. 69.

inches in diameter. It is decorated by two rows of dancing men separated by a band of rattlesnake design and surrounding a central ring of black diamonds. The colors are soft whites, reds and black. With this speciman are six dice made of half a walnut shell filled level with pitch and pounded charcoal in which are embedded several small pieces of bright iridescent abalone shell. The game is played exclusively by women four of whom take part while a fifth keeps the score with fifteen tally sticks. The game moves rapidly and the players soon get so excited that they gamble recklessly and seem totally unaware of the presence of others.

From this same section of central California are a number of examples of "bottle neck" baskets made by the Kern River Indians. Here, as elsewhere among the Indians, an elaborate and formalized symbolism had developed. One specimen that has taken its design from nature is decorated with three bands of crenellated ornaments in black. On the outer projection of each of the crenelles is a row of small triangles. This entire design symbolizes the spasmodic flight of the butterfly. Another specimen decorated with eight radial zigzags each composed of three lines is especially interesting on account of the evenness of stitching and a sort of clouded effect on the surface. This effect seems to have been intentionally produced by the selection and combination of splints which vary slightly in shade. The color of the whole is a rich dark brownish buff.

In addition to the Kern River Indians many of the surrounding natives make "bottle neck" baskets. The Panamints who live in Death Valley in southeastern California are especially good craftsmen. One example of their work shows many features common to the entire region. It has no bottom decoration but near the bottom is a broad band of very narrow diamonds doubtless modified from the prevailing rattlesnake design. Above this is a row of Greek crosses, and extending down from the outer edge is a serrated black border. On the top, surrounding the neck, is a row of men neatly worked in black. Four quail plumes spaced equidistantly about the mouth complete the decoration.

A bowl shaped basket about twelve inches in diameter is ornamented with six cycloidal radiæ made up of stepped rectangles, each of which encloses a diamond outlined in white. The radiæ are alternately red and black with diamonds of the opposing color. Similar diamond enclosing rectangles fill up the space between the radiæ at the basket's edge.



Kern Basket with Design in Black representing the Butterfly.

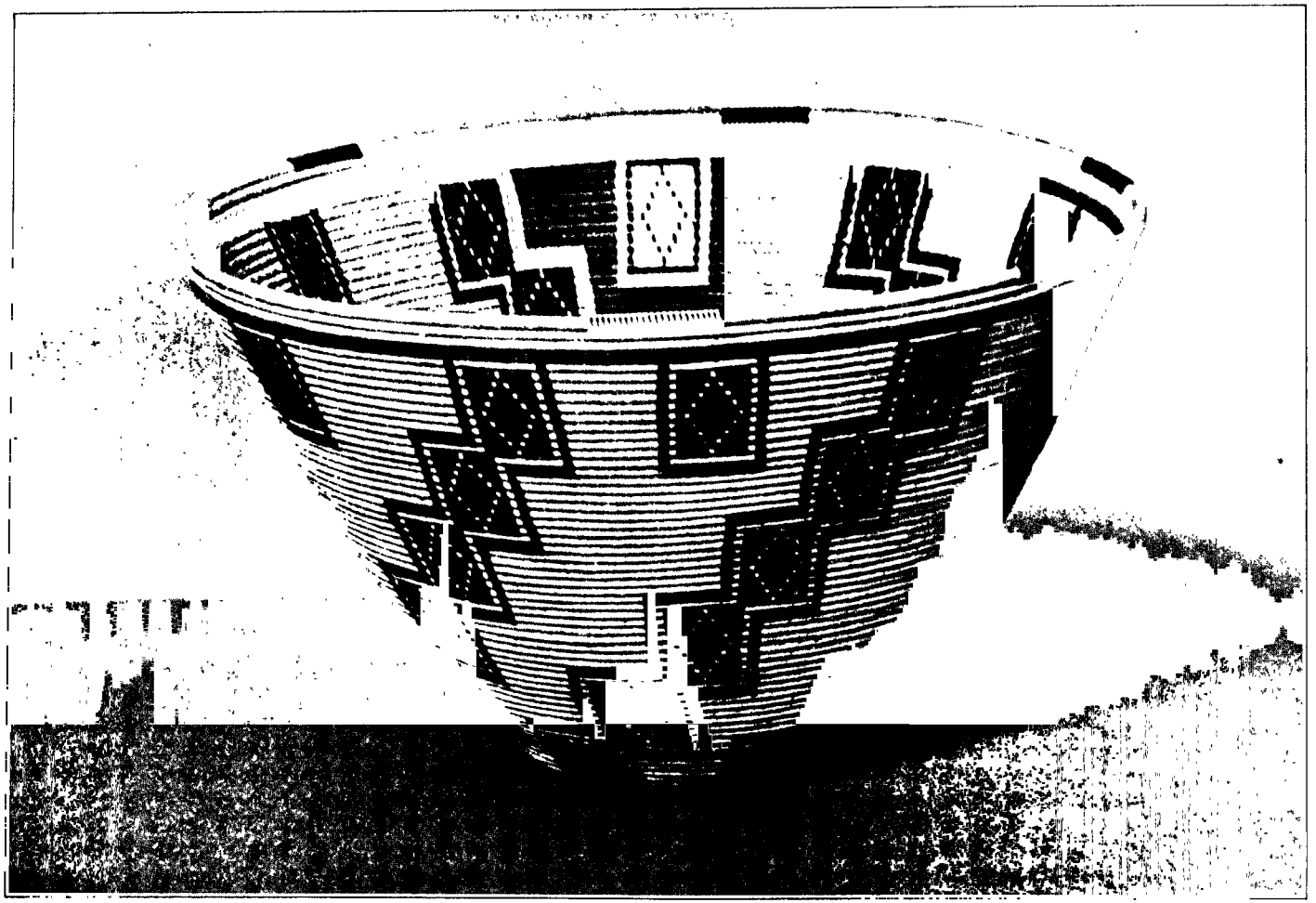
FIG. 70.

All of the Panamint baskets are carefully made and the designs executed with a refinement and charm scarcely to be expected among the inhabitants of such a forsaken and desolate country. A great deal of time, care and skill are necessary throughout the process of manufacture from the securing and preparing of the raw material to the final completion of the basket. Willow shoots are cut and freed of bark and inequalities to be used as the foundation or coils proper. Other shoots are selected and the squaw bites one end in such a manner that it splits into three equal parts. With great skill, holding one part in her mouth and one in each hand, she splits the rod into three equal even splints. The same process is repeated with each of these, this time splitting oft the pith with its adjacent brittle material and the outer bark. This produces a strong pliant strip for sewing. Ornamentation is produced by staining, by retaining part of the bark and by varying the stitch used.

Two specimens are especially worthy of notice not only on account of their beguiling mellow brown tones which attest to their great age, but also because of the fascinating associations which surround them. They come from the southern California Missions whose story is so closely interwoven with the romance and history of our Pacific coast. The ruins today are still the most picturesque landmarks of the region. The first to be established was in 1769 at San Diego. Here, and later elsewhere, the Indians were brought together and given religious and ordinary school instruction and also taught various trades. An almost ideal life was created for the Indian. There were short hours for work. Dancing and other amusements were encouraged and food was abundant. Oranges, olives, figs, bananas and grapes were cultivated about each mission while out on the plains vast herds of cattle and droves of sheep were ranged. But this easy existence did not last, for in 1833–34 decrees were passed to "secularize" the Missions and expel the missionaries.

This was followed by the almost complete and wanton destruction of the Missions. The orchards were cut down and the vast herds confiscated or stolen. Under these new conditions the Indians rapidly disappeared so that from a population of about 30,000 in 1834 there remain today less than 3,000.

The better of the two baskets was doubtless made while the Missions were in a flourishing condition. It is subspherical in form and about fourteen inches in diameter. The predominating color is gray but this is relieved by an encircling zigzag band composed of



Panamint Basket.

FIG. 71

parallel strips of white, purple, black and brown. The latter color varies in shade from a rich, dark, reddish brown to a pale brownish gray.

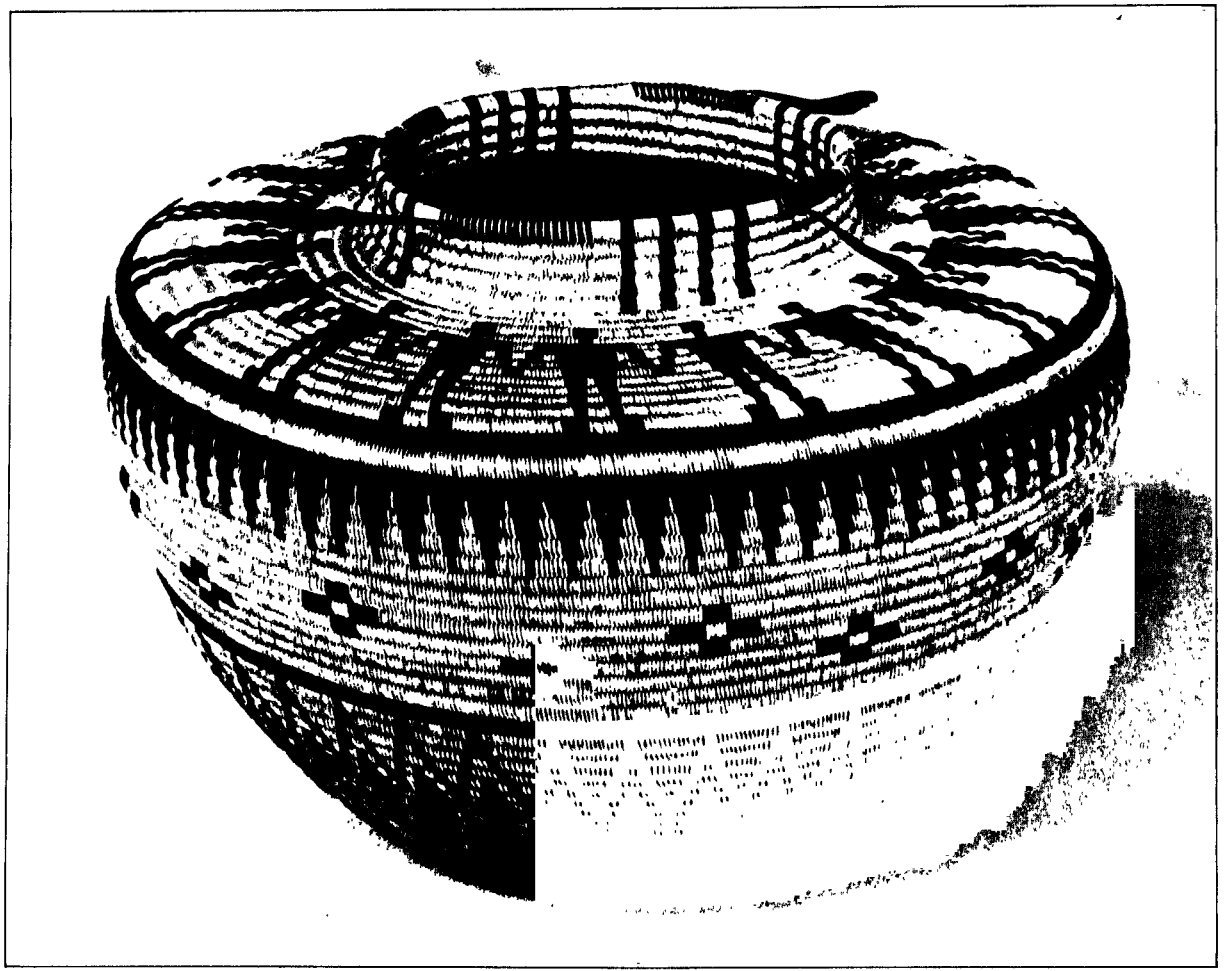
The Karok Indians of northern California are represented by a pair of most graceful miniature storage baskets. Both specimens show the same beautiful workmanship and painstaking care in the selection of the materials. They are almost identically the same size and form, and even the lids with their graceful handles are very similar. The technic employed is twined weaving. Extremely slight hazel shoots are used for the spokes or warp and tough grass serves for the woof elements. Decoration is supplied by overlaying the woof with a strip of the black stalk of the maidenhair fern or with blades of bear grass that have been either bleached or stained. Some of this material has been dyed yellow and on account of the mordant used has become a beautiful though unusual lemon color. With this rich pale yellow as a background a series of interesting designs are worked out with the glossy black strips of the fern stalk. The elements of the serrated borders and of the zigzag band represent the "frog's hand."

The companion piece to this specimen has a background of black on which are several rows of superimposed isosceles triangles. These represent the head of the rattlesnake, and the design is locally known as "snake's nose piled up." Both specimens are decorated on the bottom and the handle of the lid.

In the manufacture of baskets of the fineness of the last two specimens even the weather must be studied carefully. No work could be done if the day were too dry or too windy, as the elements of the basket would dry too rapidly or unevenly and produce irregular places on the surface or even warp the basket out of shape.

A group of several small trinket baskets from the Makah Indians of Washington and the ocean coast of Vancouver Island presents a method of weaving which seems peculiar to this tribe. The process known as wrapped twined weaving is a very simple one, so simple in fact that it seems little short of marvelous that it be confined to this small area. On account of the semblance to the old fashioned bird cage in which two main wires cross each other and are held at the intersection by a wrapping of finer wire it is sometimes called the "bird cage twine."

A basket of this type is started as a mat of cedar bark strips each about a quarter of an inch in width. The strips are then split



Panamint Basket.

FIG. 72.

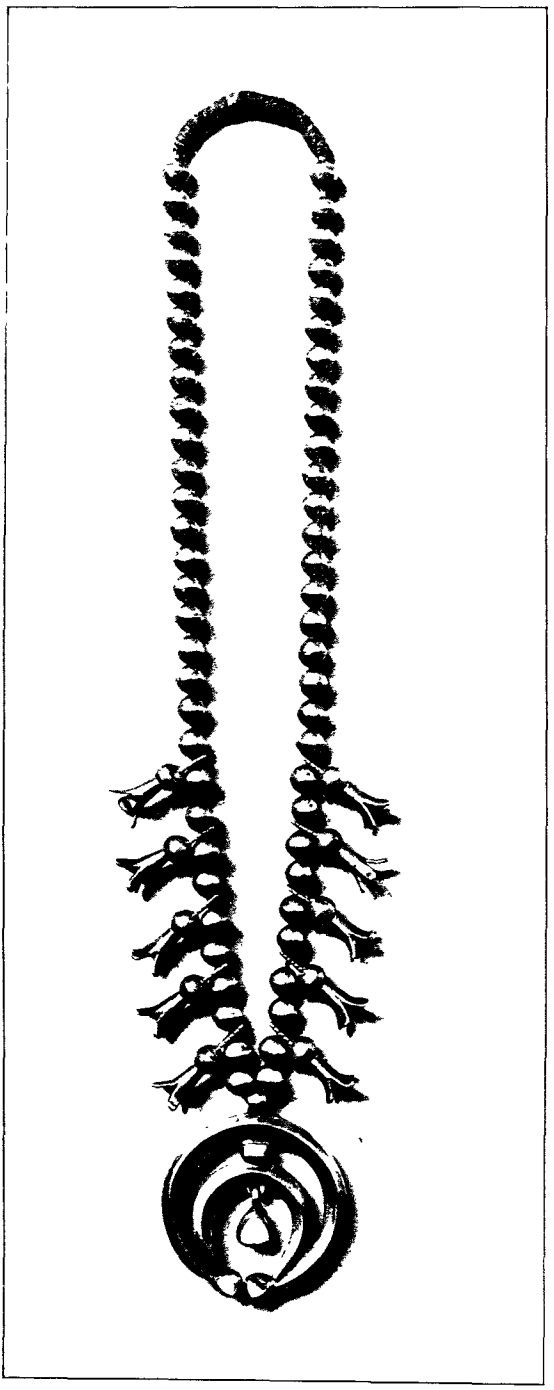
and turned upward and at an angle so that alternate ones bend to right and left. At the intersection of these warp elements a single ribbon of tough straw colored grass is wrapped. These wrappings are forced tightly home, and as they overlay each other with perfect regularity a very pleasing effect, not unlike a fine tiled roof, is produced.

By combining bituminous coal with chewed salmon eggs a black dye is produced which permits further embellishment of the container. On account of the weave these designs in black are almost entirely confined to rhomboids or combinations of rhomboids in crosses or the swastika.

In addition to the specimens mentioned there are many of almost equal artistic merit and interest. From the Island of Attu, the most distant of the Aleutian chain, is a cigar case delicately woven of fine grass. The Yakutat and Haida of southern Alaska and the adjacent coast and islands of British Columbia are represented by several rare old specimens. From the interior of British Columbia the Thompson River Indians have contributed imbricated baskets of great value and one of exceptional size. A group of characteristic soft baskets from the Skokomish Indians of Puget Sound shows the usual border of horses and wolves, distinguished only by the direction of their tails. Several interesting basketry hats and a dance basket or basketry wand from the Hupa might well be dwelt upon more in detail. Other excellent specimens come from the Maidu and Mono also of California.

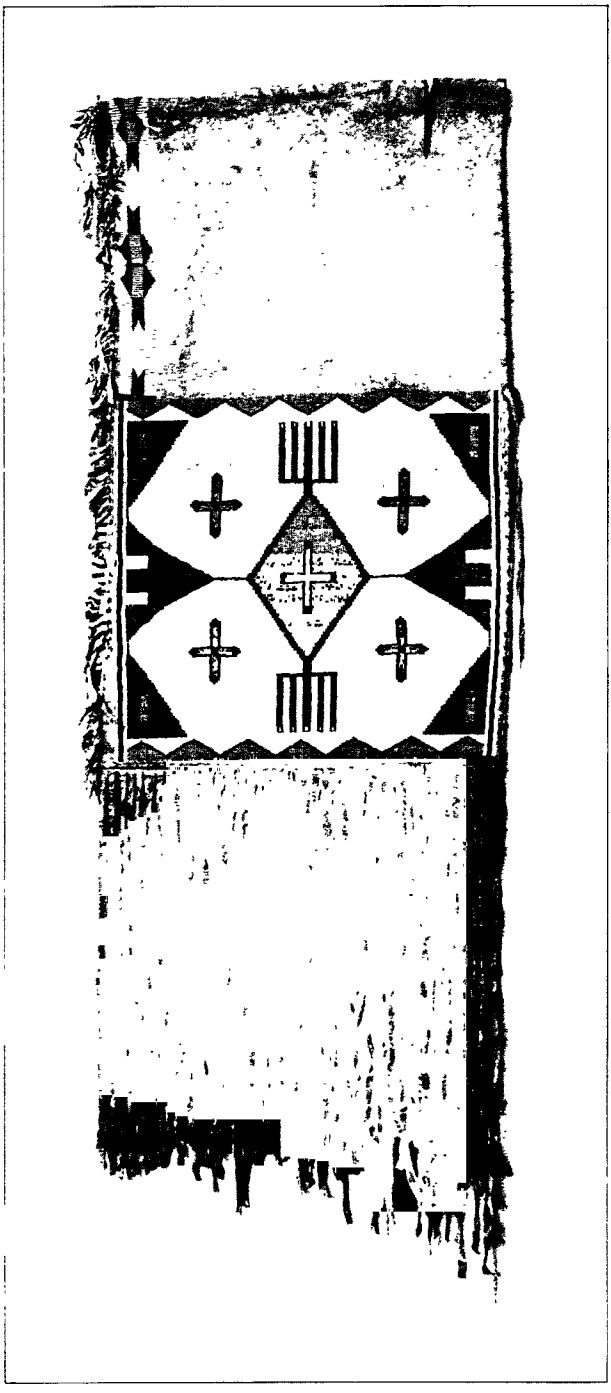
Many of the southwest interior tribes have contributed good examples of their handicraft. A well-made Navoho wedding basket, an olla and several trays from the Apache, who have been hostile almost the entire time since they were first met in the middle of the sixteenth century, are included. Several trays, some exceptionally well made and delicate, come from the Pima and a single very good specimen comes from the Havasupai. One exceptionally fine and old basketry bowl and two more modern pieces from the Chemehuevi represent a tribe whose old baskets are now almost unobtainable.

Closely related to the technic of basket making is the method of weaving shown in a Chilcat blanket in the collection. In part at least the same materials are used, for the woof elements are made of wool and cedar bark twisted together. As in basket making the preparation of the materials consumed as much time as the manufacture of the article itself. Six months was the average



Navajo Silver Necklace.

FIG. 73.



Plains Indian Beaded Saddlebags.

FIG. 74.

time required to make one of these beautiful ceremonial robes, so the ordinary weaver could barely produce one in a year. In this tribe weaving seems to be rapidly becoming an art of the past. In only a few families do the mothers teach and encourage the art. In former times weaving was confined to the higher classes who sometimes allowed the slaves to assist but never to go ahead with the work. The robes thus made were of such high value that only the extremely wealthy could afford them. For this reason it became an essential article of a chief's dress upon particular state occasions. When a chief died his robes were draped over and around him and were sometimes even committed to the flames of the funeral pyre, but were more often hung outside of the grave house in which the ashes were placed, and allowed to fall to pieces. Some robes were kept in the chieftain's family and descended from one chief to another. These robes when not in use were kept in cedar chests, protected from moths and the elements. Thus they show no signs of decay or wear. Only the dyes used enable one to estimate their age.

The design is always animal in form and totemic in character. The example collected by Mrs. Jewett depicts a highly conventionalized whale diving. The blanket, while primarily serving as the means of exhibiting the clan totem, is very pleasing to the eye on account of its shape, elaboration of ornamentation and harmonious color effect. Designs of this character are painted by the men on a board which serves as a pattern for the women weavers.

The other tribe of noted blanket makers, the Navaho, differ in many ways from the Chilkat. They use no patterns but evolve the design as they weave. The best examples of Navaho weaving are in many ways like Oriental rugs. Subjection to hard usage brings out their particular beauty and softness.

According to tradition the early blankets were made of cedar bark and yucca fibers. Native cotton was doubtless used for many years before the Spaniards introduced sheep, which provided the Navoho with a new material for weaving. About 1700 the Spanish traders brought in a flannel or baize known as bayeté which the Indians would ravel out and retwist the thread for their finest blankets. Bayeté blankets were seldom used except on festal occasions, such as councils, dances, or races.

The Jewett collection is fortunate in possessing four of these rare bayeté blankets, one saddle blanket and three Honal-Kladi or chief's blankets. It is a natural conjecture that blankets of this

latter type are the first contribution to the artistic progress in design among the Navaho. In all probability after the single color blanket had been evolved and before any geometrical or symbolic design had been used, an attempt was made to beautify the robe of a chief so that it would differ from that worn by the ordinary man of the tribe. This change was made by introducing panels of different widths and colors and later by bringing in bands of color crossing these panels. Black, white, red, blue and rarely brown have been combined in a simple but very pleasing fashion on the three specimens. The saddle blanket is another delightful piece decorated with complicated geometric designs in soft old blues, reds, white and a greenish brown. The blues seem as bright as they ever were while the reds have been toned down to a soft delicate old rose. All of these bayeté blankets, and many of the others, are examples of the most excellent and skilful workmanship.

Other robes in the collection are made of native wool dyed with native dyes and a few are made of Germantown yarn. While these are not as eagerly sought for by collectors as those made of bayeté, they are characteristic specimens necessary to make a complete exhibit of Navaho weaving.

Nor are specimens from the Navaho lacking to show that the men were creators of objects having great artistic merit. While the women were the most expert Indian weavers, the men were the premier silversmiths. Equipped with the most simple and primitive appliances they were able to produce work comparable to the best of our jewelers. Two belts of silver plates, each plate carefully hammered into shape and having a handsome turquoise set in the center, are perhaps the most valuable. In addition to these there are arm bands, belt buckles and necklaces. Of the latter, some are made almost entirely of well wrought silver beads or pendants while others are beautifully made of turquoise and shell beads.

In this brief description of the Patty Stuart Jewett collection I have space merely to mention that, in addition to the things already described, there are included a large number of examples of beaded work, such as pipe bags, medicine pouches, clothing, horse trappings and knife sheaths, representative of many of the tribes of the Great Plains.

B. W. M.

# THE HORSES OF T'ANG T'AI-TSUNG

## Of the Antecedents of the Chinese Horse.

BEFORE attempting to describe the series of reliefs so widely known as the Horses of T'ang T'ai-tsung, two of which are now in the University Museum, it will be desirable to say something about the prominent part which the horse has played since the earliest times in the life of the Chinese people, and also about the causes which brought about that remarkable efflorescence of all the arts of civilized life which took place in China in the first half of the seventh century of our era. For, without this background, an adequate conception of the outstanding importance of these sculptures and of the way in which they are linked up with the history, legend, and art of the entire East could not be had.

One of the salient features of the life of the ancient Chinese was their healthy devotion to all sorts of manly sports and pastimes. With a country sparsely settled, well wooded, swarming with dangerous wild animals, and surrounded by hostile non-Chinese tribes, and with a society organized upon a primitive feudal basis, the principal occupations of the ruling classes were necessarily war and the chase. In both these the horse played a conspicuous part.

When, or from what source, the horse first reached China is still undisclosed, although according to Chinese story the ancestor of the entire equine race dwells to this day in the skies, as the quadrille of stars known as Fang (Scorpio). When authentic history opens, about the twelfth century B. C., the horse had already long been in the possession of the Chinese; but he was not as yet used for riding, but was invariably driven, yoked to a chariot or car. This point is most important, for it serves as an additional piece of evidence connecting the beginnings of Chinese civilization with those of the settled and highly organized communities of western Asia and the Mediterranean world. Throughout antiquity, wherever the horse first makes his appearance, whether it be on the monuments of Egypt, of Assyria or of Asia Minor, in the ancient poems of the Aryan invaders of India, the epics of Homer, or the sacred books of the Hebrews, he always appears as a draught and not as a riding animal. That horses were occasionally used as mounts is

true, as in the well known instance where Diomed and Odysseus, after their nocturnal raid on the Trojan camp, rode back on the horses of the Thracian Rhesus. But such an act was exceptional, and not the common practice, and fighting on horseback was entirely unknown. Exactly the same state of affairs prevailed in ancient China.

The Chinese chariots of those distant days seem to have been

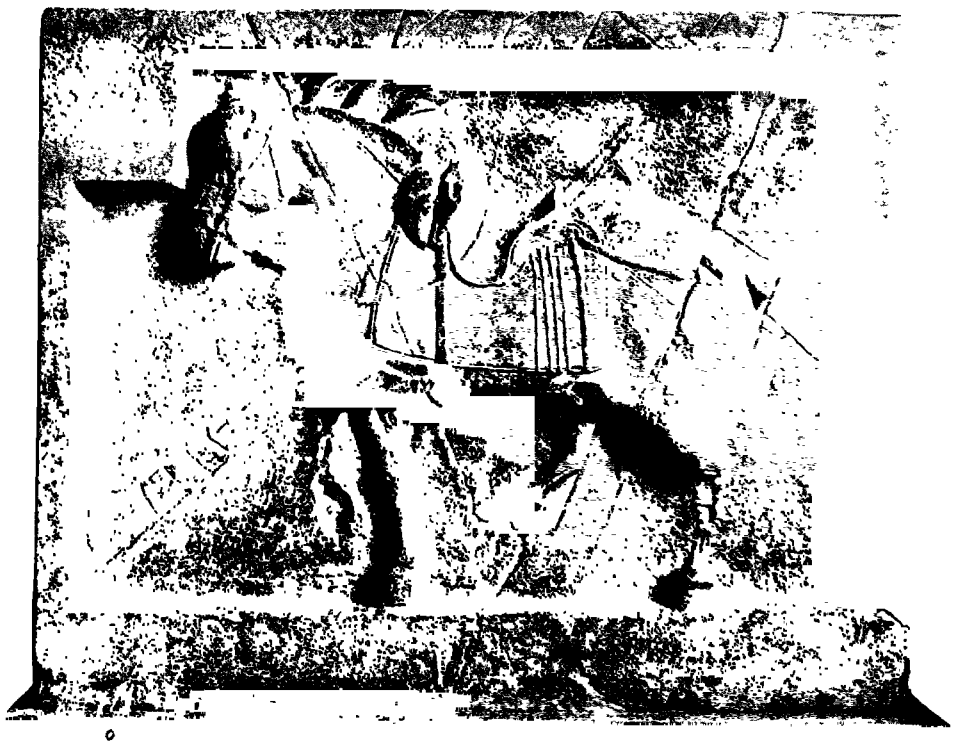


Wounded Horse and his Groom.
FIG. 75.

of a more archaic type, less differentiated from the ordinary primitive cart, than were those in use in the western world. Often they were very richly ornamented. Sometimes the wood work was of sandalwood, and the sides were paneled with varicolored bamboo splints woven in different chequered designs. To the hubs was applied a brilliant red lacquer, while the pole, rail, and other conspicuous parts were decorated with jade, ivory, bronze, gilding, and protective lashings of bright red leather. Tiger skin rugs

added their orange and black to the scheme. Supported along the sides of the car were bow cases, javelins, and standards of feathers and oxtails and silken stuffs, the latter bearing various symbolic designs somewhat after the manner of our medieval European armorial bearings. For the Imperial car alone was reserved the great dragon banner, whose appearance in the field showed that the Son of Heaven himself was moving against his foes.

There was little harness, properly speaking. Instead of using a



One of the Famous Horses of T'ang T'ai-Tsung.
FIG. 76.

collar or breastband and traces, the ancient Chinese attached their horses to their chariots by means of yokes, like the other chariot using peoples of antiquity. In the case of a quadriga, or four horse chariot, the two outside animals appear to have been attached to the body of the car, or perhaps to the axle, with traces; they were hitched not quite abreast of the two yoke fellows, but a trifle to the rear. To drive a team thus loosely harnessed, at headlong speed, over broken country, and often in the face of showers of hostile

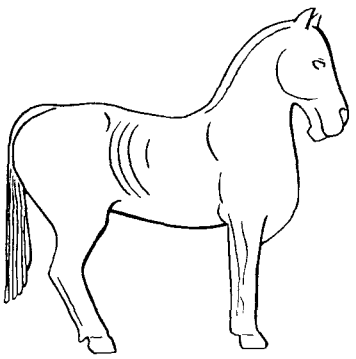
arrows, called for nerve and skill, yet many such instances are mentioned in the ancient Chinese records and poems.

The *Shi-king*, or "Book of Odes," much of whose contents was composed not far from three thousand years ago, is full of glowing accounts of the splendid equipages with which the great men of that day were wont to go forth to war or the chase. The following lines describe the war chariot of a feudal lord absent upon an expedition against the non-Chinese tribes of the distant west:

"Its pole, whose end turns upward, curving round,
And in five places shines, with leather bound;
The slip rings and the side straps; the masked place,
Where gilt rings to the front unite the trace;
The mat of tiger's skin; the naves so long;
The steeds, with left legs white, and piebalds, strong.
Such my lord's car! . . . . . .
. . . . . .
Shields, dragon figured, rise up side by side,
Shelter in front 'gainst missiles to provide.
. . . . . .
With measured steps move the mail covered team.
The trident spears, with gilded shaft ends gleam.
The feather figured shield, of beauty rare,
He holds before him, all his foes to dare.
The bow case, made of tiger's skin, and bright
With metal plates, lies ready for the fight.
It holds two bows, which bamboo frames secure,
And keeps unhurt, to send the arrows sure."

Legge's translation.

The type of horses attached to these chariots seems to have been but little removed from those portrayed in the cave paintings of the Old Stone Age—small, with large head, coarse extremities, a ewe neck, and an inclination to paunchiness. The breed was at one time apparently very widespread in the Far East, and is still to be met with in out of the way places in China, Japan and Korea. If a tendency to variation in color is a sign of long domestication, as seems to be the case with some animals at least, then the Chinese horse must have been domesticated at an extremely early period; for the records mention black, white, yellow, piebald, bay, chestnut, dapple gray, and cream colored.



Sculptured Horse. Second Century B. C.

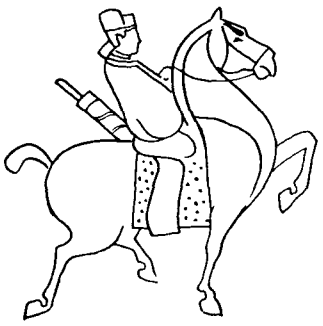
FIG. 77.

## THE EARLIEST RIDERS.

This archaic and very interesting use of the horse as a chariot animal originating far back in prehistoric ages, in that unknown center whence flowed the earliest civilizations both of East and of West, was destined in time to be brought to a somewhat violent end. Somewhere in the mysterious heart of Asia a people were evolving the art of fighting on horseback. Just when this evolution took place, or to whom it was due, we can not tell; but we do know that once started, it spread throughout the Great Plains region of the ancient world, from the steppes of Mongolia to those of the Ukraine, exactly as it did among the western Indians of our own country after the introduction of the horse by the Spanish conquistadores.

The importance of this invention can not be exaggerated. An army of horse bowmen, led by a man of genius, as has so startlingly often been the case, was capable of doing about as it pleased with the lumbering masses of chariots and the levies of untrained and unwarlike peasantry that formed the armies of the civilized peoples of the earlier historical period. Even the legionaries of Rome, the finest infantry of their day, were helpless when they encountered the swarms of Parthian mounted archers on the fatal field of Carrhae. It was these nomadic tribes of Central Asia, with their hordes of irregular light horse, their genius for cataclysmic destruction, and their savage cruelty, that have constituted the real "Yellow Peril," and civilized and agricultural China has suffered from this danger in precisely the same way as have the nations of the Near East and of Europe.

The new danger appears to have precipitated itself upon the nations both of the East and of the West at about the same period; that is to say, during the first half of the first millennium B. C. And wherever it appeared it was with the most appalling consequences. It was not for nothing that St. Louis of France gave to the Mongols, who, in the thirteenth century of our era, were threatening the total overthrow of civilization throughout the Eurasiatic continent, the nickname of "Tartars"—denizens of Tartarus itself; for the conquests of these Central Asiatic marauders, whether Tartar or Hun



Relief of the Han Dynasty.
Third Century A. D.
FIG. 78.

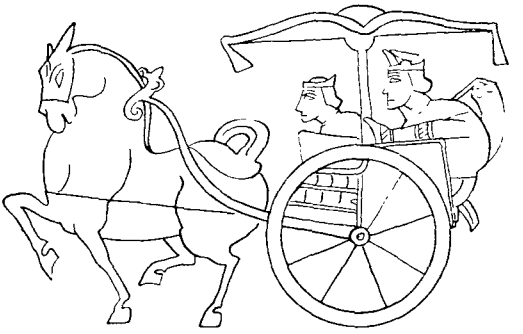
or Bulgar or Mongol or Turk, have invariably been attended with the same bestial cruelty of which the latest examples have been exhibited in Armenia and Serbia during the past four years. These attacks, from which civilization has been suffering at intervals for almost three thousand years and which have seemed more than once to be on the verge of setting back the progress of the world indefinitely, have often been described; but nowhere, I think, with such terrible simplicity as in certain passages of the Old Testament. The Asiatic Scythians, it will be remembered, appeared in Assyria and Media in the seventh century before our era, one wing of the horde sweeping through the Holy Land and as far as the confines of Egypt. That this invasion of horse bowmen from Central Asia was something new to the people of Palestine, and that they were almost stunned by its overwhelmingly destructive character, is indicated in very many passages in the Old Testament such as the following.

> Thus saith the Lord, Behold a people cometh from the north country, and a great nation shall be raised from the sides of the earth. They shall lay hold on bow and spear; they are cruel and have no mercy; their voice roareth like the sea; and they ride upon horses, set in array as men for war against thee, O daughter of Zion.

And again.

> A fire devoureth before them; and behind them a flame burneth: the land is as the Garden of Eden before them, and behind them a desolate wilderness; yea, and nothing shall escape them.

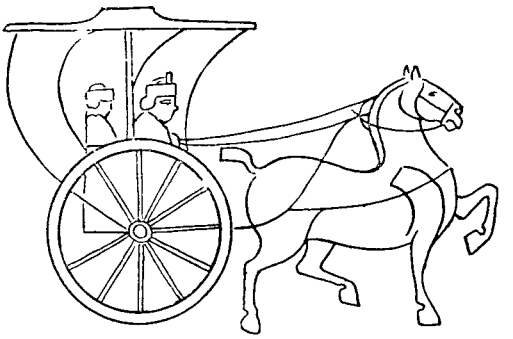
This same scourge began to make itself felt about the same time at the other extremity of Asia. The Chou dynasty of China, with which the authentic history of that country really begins, arose, toward the close of the second millennium B. C., as a small "barbarous" feudal state in the extreme northwest of what is now China Proper. It was barbarous, however, only from the official Chinese point of view; for, seated athwart the eastern end of the main trade route between China and western Asia, this little state



Relief of the Han Dynasty
Third Century A. D.
FIG. 79.

was in many ways in advance of the orthodox Chinese states themselves, particularly in matters of political and military organization. In the year 1122 B. C., according to the usual chronology, the head of this duchy, with the aid of certain other western tribes, overthrew the last ruler of the Shang dynasty and usurped his place at the head of the confederated Chinese states. For over three centuries, however, the rulers of the new line remained in their original capital, on the extreme border of China, undoubtedly for the purpose of keeping an eye on their northern and western neighbors. When these same neighbors had aided them in conquering China, toward the close of the twelfth century B. C., their forces had consisted of chariots and infantry, like those of the Chou duchy itself and of China Proper. During the next few centuries, however, things underwent a change in this respect, and presently we begin to find the Chinese troops having to do with nimble marauding bodies of horse bowmen, the precursors of the later Huns, Mongols and Turks. Early in the eighth century B. C. the pressure from these enemies became so strong that the Chou dynasty was forced out of its ancient capital and compelled to move far away to the east, behind the protecting barrier of the hill country of western Ho-nan. Thus we find both China and the extreme west of Asia, at about the same period, undergoing invasion from enemies of the same type, the pastoral, predatory light cavalry of the steppe regions of Central Asia.

In time, of course, both in China and in the western world, civilization reasserted itself and the Central Asian peril was met. The device used both in Europe and in Asia was the same. Just as the Emperor Henry the Fowler, in the tenth century, through the creation of an adequate mounted force, was able to defeat the barbarous Hungarians who had been ravaging Europe at will, so did the Chinese rulers of the last centuries before our era begin to develop a national cavalry, with which, in time, they were able not merely to repel their secular foes but also to chase them back into their own limitless plains, to beat them, scatter them, drive them in

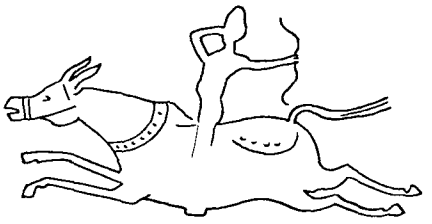


Relief of the Han Dynasty.
Third Century A. D.
FIG. 80.

part to the uttermost regions of the earth, and in part to conquer them, at least for a season.

It was under the Former, or Western, Han dynasty (206 B. C.–9 A. D.) that the Chinese people first came into direct and conscious contact with the great civilized nations of western Asia. One of the principal incentives which impelled the Chinese government to extend its influence in those regions was the desire to improve the quality of its cavalry remounts. There are a few slight indications in the "Classics" that from a very early time the regions to the northwest and west of the little Chinese confederacy of that day were regarded as possessing horses of better quality than were to be had in China Proper. For example, there is mention of an oracle to the effect that "the divine horse will come from the northwest." Again, when the famous Wên Wang, Duke of Chou and Warden of the Northwestern Marches, was imprisoned by the last sovereign of the Shang dynasty under suspicion (probably entirely justified) of meditating treason, his fellow tribesmen got him out by paying a ransom which included some especially fine horses.

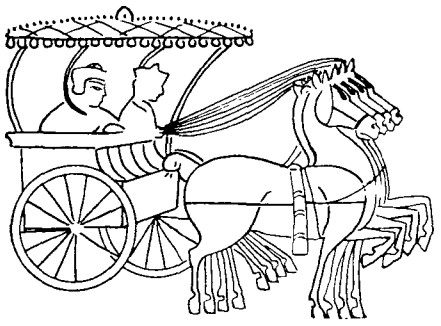
It was not, however, until the year 126 B. C., when the famous explorer Chang K'ien returned to China after twelve years of wanderings and adventures in distant western regions in search of a lost Tartar tribe with which the emperor wished to conclude an alliance against the Huns, that the Chinese learned anything definite regarding the great civilized nations occupying the other extremity of Asia. Among other things they then ascertained that in a kingdom far to the west, in the region which we now know as Ferghana, were wonderful horses, far superior to any then known in China. The interest of the emperor was at once aroused, and he sent an embassy to attempt to secure some of these "heavenly horses," as they were called, for the imperial stables. Their owners, secure in their enormous distance from the Chinese frontier, refused his advances with disdain. Thereupon the emperor sent a large army, probably the most gigantic horse stealing expedition on record, which, after some initial misfortunes, succeeded in its mission and returned in triumph



Mule on Han Dynasty Relief.
Third Century A. D.
FIG. 81.

to China, bringing with it a number of the coveted horses. This breed has been identified by some with the famous "blood sweating" Nisaean horses, mentioned by Greek writers as being bred in the upland pastures of Cappadocia for the use of the Great Kings of Persia. It is, however, a far cry from Asia Minor, at one end of the huge Persian Empire, to Ferghana, at the other, in what we now call Russian Turkestan. Further, the type of horse represented on the sculptured reliefs of the latter part of the Han dynasty, some three centuries after Chang K'ien's time, does not answer at all to the description given of the Nisaean horses by the classical writers, who dwell particularly on their great height; whereas the animals shown on the Chinese reliefs are distinctly stocky, with well developed barrel, thick neck, short legs and well shaped head. This type occurs also, as might be expected, in ancient Bactria, lying, as it did, almost next door to Ferghana. It is shown to perfection, for example, on a gold medal struck by Eucratides, a Greco-Bactrian king of the second century B. C., and now preserved in the Bibliothèque nationale at Paris. The same type is also represented on the famous cliff carvings of the Sassanian period at Naksh-i-Rustam and Tak-i-Bostan, in Persia, dating from the third to the sixth centuries of our era. Apparently it is this same breed which the central Asian explorer, Vámbéry, found among certain tribes of Turkomans, and which he describes as being distinguished less for size and speed than for strength and endurance. Finally, it is the type represented, with such consummate artistic feeling, on the reliefs representing the famous chargers of T'ang T'ai-tsung.

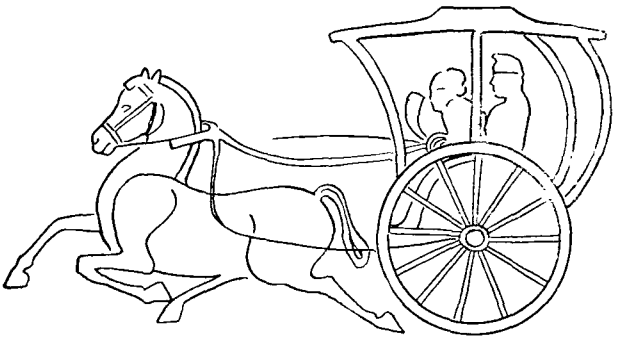
The mounted troops of the Chinese, formed as they were to cope with the Tartars on an equal basis, naturally at first took the form of horse archers. By the beginning of the Christian era, however, they had developed into an effective force of true cavalry, fighting not at a distance, with missile weapons, but through momentum, by charging home on the enemy at top speed and fighting hand to hand with lance and saber and battleaxe. In other words, the Chinese warrior, from being a charioteer or a mounted archer, had become a knight. The heavily armed and armored man at arms began to play the same preponderant part in warfare that he was



Relief of the Han Dynasty.
Third Century A. D.
FIG. 82.

destined to do in western Europe a thousand years later. The famous general Ma Yüan, who died in 49 A. D., used to say that "the horse is the foundation of all military operations." No European knight, in the proudest days of chivalry, could have expressed himself more strongly on the importance of the mounted arm. This evolution of a heavy cavalry was accompanied by the development of a code of honor quite worthy of comparison with that by which European knights were supposed to govern their lives. No finer patterns of loyalty, patriotism, and self sacrifice are to be found anywhere than among the exemplars of this Chinese code, which, many centuries later, afforded the inspiration for the well known Japanese system of Bushido. The noted Ma Yüan, already quoted, whose memory is kept green to this day in the hearts of his countrymen, expressed himself to the effect that it was "better for a general to be brought back in a horse's hide [i.e., as a corpse wrapped up in the rough cerements of the battlefield] than to die in his bed, surrounded by his children." It is pleasant to know that the old warrior had his wish; for he died in harness, on a campaign against the wild aboriginal tribes of the south, when well on toward his seventieth year.

The collapse of the great Han dynasty, early in the third century of our era, after over four hundred years of rule, saw one of those partitions of China which have so often taken place in her long history. Three kingdoms sprang up, and this period, a brief one of only forty-five years (A. D. 220–265), is still regarded as the Golden Age of Chinese chivalry and heroism. Among other worthies, the God of War himself flourished and fought and died during these stirring times. In life he was a sort of Chinese Bayard, and like Bayard he died a heroic death at the hands of the foe. His tomb, which I visited in the spring of 1917, is shown near the ancient capital of Lo-yang, while temples dedicated to him are to be found all over China; on the walls are often frescoes showing him mounted on a fiery charger and performing deeds of daring outdoing those of the Paladins. It was believed that the great Japanese invasion of Korea near the close of the sixteenth century was brought to naught through

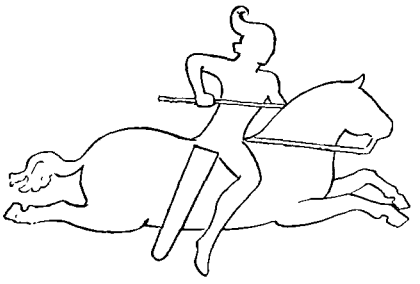


Relief of the Han Dynasty.
Third Century A. D.
FIG. 83.

his intervention, much as the Great Twin Brethren interfered on behalf of the Romans at the Battle of Lake Regillus, or as St. James of Compostela opportunely came to the aid of Cortez and his fainting men when they were on the point of being overwhelmed by the Aztecs at Otumba.

For three centuries longer Chinese history presents a woeful picture of continual strife, rebellion, invasion, turmoil; the setting up of ephemeral dynasties ruling over such portions of the dismembered empire as they were able to snatch from their rivals; and the overthrow of these dynasties by others as short lived. Northern China through much of this time was under the dominance of various Tartar powers, among which that called the Northern Wei is the best known. The period was thus one naturally favorable to the progress of the art of war, and particularly of cavalry fighting, which we find thoroughly well developed toward its close, late in the sixth century, when, under the brief dynasty known as the Sui (589–618), "the rent garment of China was again, with bloody fingers, stitched together."

The second monarch of this line, sometimes called the Chinese Caligula, was a man of great ability, a magnificent patron of literature and art, but heartless, self willed, and a coward to boot. Instead of allowing the nation, almost ruined by four hundred years of desolating warfare, time to recover itself, he plunged into an ill advised and badly managed attempt to conquer the kingdom of Korea. This wholly unjustifiable war was forced by the emperor, in spite of the frightful suffering which it brought upon the people, until the whole empire was seething with discontent. Among the generals of that day was one, a certain Li Yüan, of whose popularity the emperor became jealous, although apparently without any real cause, for Li seems to have been rather a bluff, hearty, soldierly sort of person, a hard fighter rather than an intriguer or a potential traitor. He is said, among other feats, to have won his wife, the beautiful and noble spirited daughter of Tou I, by his skill at a



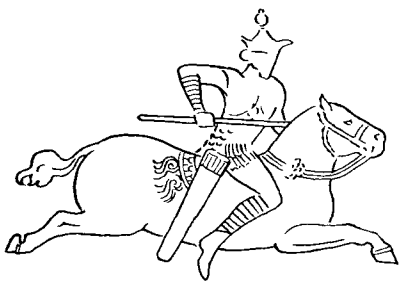
Persian Relief.
Fourth Century A. D.
FIG. 84.

shooting match. In order to put his follower out of the way the emperor concocted a scheme recalling that which David put into effect against Uriah the Hittite when he had him treacherously killed at the siege of Rabbah. Li Yüan was put in command of the post at T'ai-yüan, the capital of the present province of Shan-si, with orders to hold it against the Tartars, then, as so often, threatening the northern frontier of the Celestial Empire. But, purposely, the emperor withheld sufficient troops from his officer, in order that he might be overcome and slain by the enemy, or else, being driven back by them, might be executed on a charge of letting the Tartars into the country.

## THE FOUNDING OF THE TANG.

This plan would probably have succeeded, and the history of the Far East, and of the world for that matter, might have been changed, had it not been that General Li had a son, a youth at that time still in his 'teens, named Li Shih-min (it will be remembered that in China the family name precedes the personal), who was destined to become one of the world's very greatest men. He readily saw through the emperor's treacherous scheme to eliminate his too popular officer. To counteract it, he advised his father to turn the tables on his imperial master by allying himself with the Tartars whom he was supposed to fight, and take advantage of the universal discontent aroused by the emperor's Korean campaigns to make a bid for the throne himself. The old soldier, after passing a bad night in anxious thought, decided to take his son's advice. In the fighting that followed, Li Shih-min seems beyond a doubt to have been the guiding spirit, and in the year 618, when he was only twenty-one, he had the satisfaction of seating his father on the Dragon Throne as first emperor of the line of T'ang. The eldest son of the new emperor—Li Shih-min being only the second born—became heir apparent.

Li Shih-min spent the next eight years in the saddle, disposing one after another of the numerous competitors for the throne and beating back the Tartars, again become obstreperous, while his father,



Persian Relief.
Fourth Century A. D.
FIG. 85.

the emperor, attended to affairs of state, regulated taxation, reformed the currency, established a system of public schools, and made for himself a name as a capable and beneficent ruler. How far his policies were his own and how far they emanated from the master mind of his son, it is hard to say. We may be pretty sure that the father was a capable, hard headed old soldier who knew the right course when it was pointed out to him; but that he was an original thinker there is no proof. On the other hand, his son was a genius of the very first magnitude, not unworthy of comparison with any of the great men whom the world has produced, east or west. Hence, on the face of it, it appears likely that it was the son who was responsible not only for his own military successes in the field, but also for his father's brilliant strokes of statecraft on the throne.

During these years of fighting, Shih-min, still a very young man, showed himself not merely a commander of the highest genius but also a fighter worthy of the best traditions of the craft anywhere. On many a bloody field, mounted on one or another of his famous six horses, he plunged into the thickest of the fight, daring arrow flights and spear thrusts and saber strokes with the boldest, and setting an example to his men that fully accounts for their loyalty and their uniform success under his command. In this, as in many other traits of character, Shih-min calls strongly to mind the equally youthful Alexander, who was also constantly running himself into danger, and even getting himself seriously wounded, at the head of his men.

At length the time came when all enemies had disappeared, and Shih-min found himself at leisure to cultivate those arts of peace to which he was no less devoted than to those of war. His elder brother, the Prince Imperial, however, who owed his position as heir to the greatest throne in the world of that day solely to his brother's genius, had become madly jealous of him, and began plotting to put him out of the way. One treacherous attempt at poisoning nearly succeeded, only Shih-min's strong constitution pulling him through. Another attempt on his life, he learned, was to be made at a solemn state banquet. Thus forewarned, Shih-min laid

an ambuscade for his elder brother, and with his own hand pierced him through with an arrow.

Shortly after this the emperor discovered that the cares of state were getting too much for him, and abdicated in favor of his great son, who thus mounted the throne, at the age of twenty-nine, and is known to later generations under his regnal name, T'ang T'ai-tsung.



Horse in Relief on a Pedestal in the Museum.
Early 6th Century A. D.
FIG. 86.

There ensued one of the greatest and most brilliant reigns in the long history of the Chinese empire. A recent historian has said, "At this time China undoubtedly stood in the very forefront of civilization. She was then the most powerful, the most enlightened, the most progressive, and the best governed empire, not only in Asia, but on the face of the globe." And when one considers what

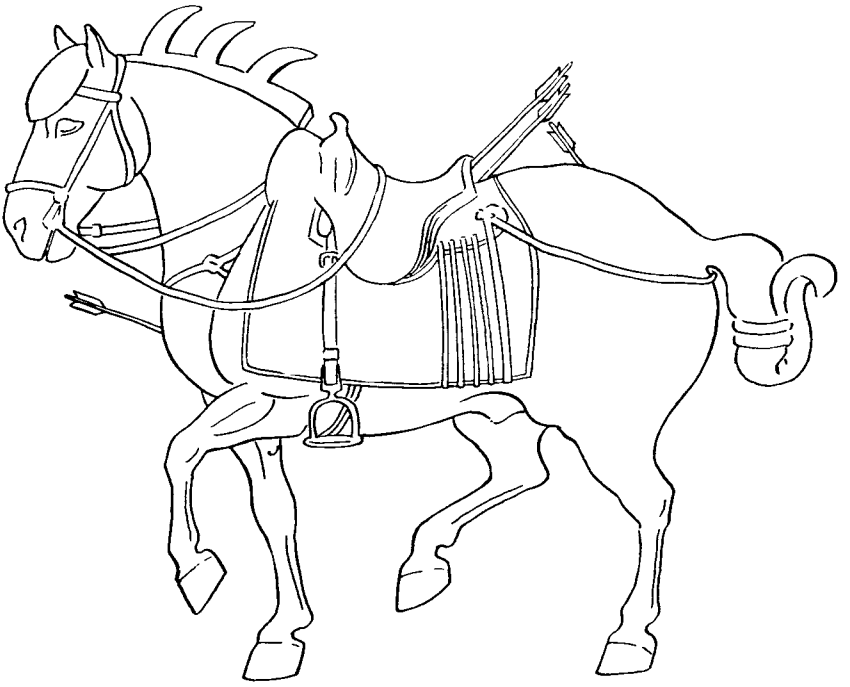
was going on in the rest of the civilized world during the first half of the seventh century, it becomes apparent that this praise is none too high. In China alone upon the globe, was to be found a single vast empire, flourishing, populous, civilized in the highest sense of the word; organized both for peace and for war, encouraging commerce and agriculture by sane laws, welcoming and protecting the devotees of every faith, and developing her art and literature and science to a point such as they had never yet attained at any time in her history. The age was one of those which, like the Periclean at Athens, the Augustan at Rome, or the Elizabethan in England, appear at long intervals in the history of our race, and which leave to those who come after a heritage imperishable for all time.

## Progress Under the Tang Emperors.

Little of the progress in civilization that was made during this wonderful epoch has, it is safe to say, been lost; but its influence fails to be appreciated because of its very commonplaceness, just as one is not ordinarily conscious of the air which he breathes. The civilizing influences set in motion in China during the seventh and eighth and ninth centuries of our era have become an integral part of the world civilization of the present, and only expert and painstaking analysis could disclose, even in small part, which elements in particular we owe to the enlightened policies of the government set up by T'ang T'ai-tsung. As a single example, however, may be cited the case of the mariner's compass. The liberal commercial laws of this period attracted to the Chinese seaports many Arab traders—men filled with the same spirit of enterprise and adventure as that which animated the soul of Sindbad the Sailor. From the Chinese these ready witted men learned the use of the compass, and carried it, eventually, to the Mediterranean. There it was taken up, at first with superstitious fear and trembling, by European navigators, in whose hands, in the fulness of time, it rendered possible the extension of civilization over the face of the globe.

Great as was the reign of T'ang T'ai-tsung in every field of human endeavor, nowhere was it greater than in its art. Unlike that of some of the later dynasties, this art was in no sense a conscious attempt to imitate and revive the canons and ideals of a past age. It was a wholly spontaneous development, a natural outgrowth of the spirit of the time. For many of its features, as we now know,

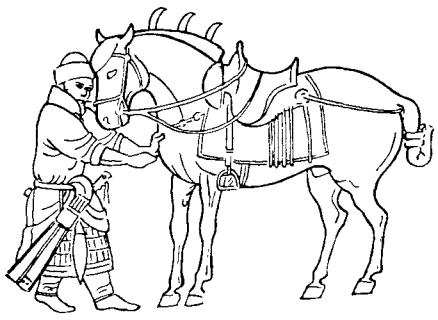
it was indebted to influences originating in the West, and particularly in Persia. That this should be so was inevitable. The Mohammedan era began just four years after the establishment of the T'ang dynasty, and by the victories of Kadisiya, in 637, and of Nehavend, about 641, the Arabs utterly crushed the Sassanian monarchy, then ruling over Persia, and dispersed its adherents far and wide. It was natural that a country such as China then was, hospitable, tolerant, and powerful, should be the refuge of large numbers of the best elements of the population of highly civilized Persia who were unwilling to



One of the Horses of T'ang T'ai-Tsung.
Seventh Century A. D.
FIG. 87.

accept either the domination or the faith of the newly risen and still barbarous Moslems. The effect was almost precisely like that produced in Europe eight hundred years later, when Constantinople fell before the Turks, and Greek artists and scientists and men of letters were driven to take refuge in the still Christian countries to the west, and particularly in Italy. In the one case, as in the other, a Renaissance ensued.

Another foreign influence in the art of the T'ang period was that exerted by Buddhism. The Buddhist art of this period was a development of that of the preceding century, usually spoken of as



One of the Horses of Tang Tai-Tsung.
Seventh Century A. D.
FIG. 88.

the Northern Wei school, and this in turn was inspired by that of Khotan, in Central Asia, whither it had been brought by missionaries from northwestern India, with its Greco-Bactrian traditions.

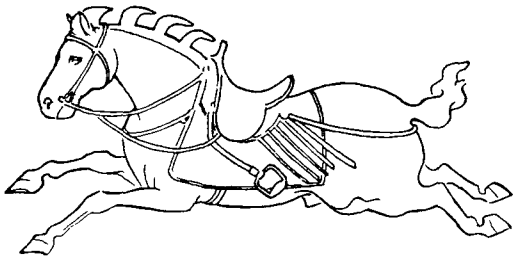
Aside from all this, however, there was in the art of this period a certain element which gave it its distinctively Chinese character and individuality, and which in many of its manifestations may be traced back to the times of the scarcely less illustrious but far more archaic and less cosmopolitan Han dynasty, comprising the period immediately preceding and following the beginning of our era.

## THE EARLIEST REPRESENTATIONS OF THE HORSE.

Foreign visitors to Peking usually go out to see the famous tombs of the Ming emperors in their romantic valley in the hills to the north of the great city, and all who do so are impressed with the long series of figures, human and animal and mythical, which line the avenue of approach. The custom of installing these figures before a great man's tomb did not, however, originate with the Ming dynasty (1368–1644). It occurs, on a less grandiose scale it is true, with tombs of emperors and great subjects of previous periods, and its earliest surviving example, so far as we yet know, dates back to the times of the Former or Western Han dynasty, being found in connection with a tomb of the year 117 B. C.

This tomb is that of the young general Ho Ch'ü-ping, who died at the age of twenty-four, after having made for himself an enviable reputation as a brilliant cavalry leader and a horseman as bold and accomplished as any among the thousands whom he so ably led against the marauding Huns. Beginning military service as a petty official at the age of eighteen, before his death six years later he had risen to the office of president of the Board of War, and so great were the services which he crowded into his brief career that the emperor himself undertook the ceremonies attendant upon his sepulture.

The tumulus erected over the dead warrior is still to be seen in the province of Shen-si, near the Wei, that famous river,

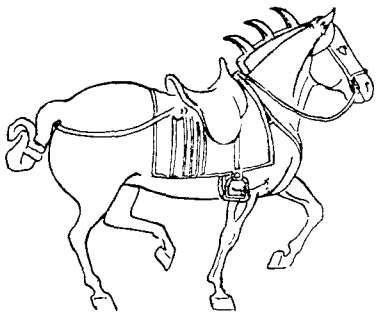


One of the Six Horses of T'ang T'ai-Tsung.
Seventh Century A. D.
FIG. 89.

whose valley has sometimes been called the cradle of Chinese civilization, and upon whose banks has stood China's capital during nearly all the great epochs of her history. How many sculptured figures were erected before this tomb, what they represented, and how they were arranged, we do not know. Only one survives—the figure of a horse shown trampling into the ground one of those Huns so often trodden under foot by the brilliant young commander whose ashes rest under the neighboring mound. Doubtless another similar statue confronted the one which still survives, and there may have been still other pairs; but if so, they have either been carried away or have been covered up and hidden under the detritus washed down by the rains of over two thousand years.

The style of this figure is archaic, but it is in no sense primitive. The horse, without saddle or bridle, with long body and short thick legs and large head with pendulous lower lip, appears to be intended for one of the old breed, unimproved as yet by the infusion of finer blood from the "heavenly horses" of Ferghana. Nevertheless from the first the impression which one receives is one of strength exerted with dignity. The attitude is one of power held in reserve. There is no indication of great effort put forth. The horse is merely advancing with stately stride, and yet he is overwhelming and crushing the Hun who, with heavy beard and ferocious expression, his bow and spear in his hands, is vainly struggling beneath him.

Although this statue is the earliest example of Chinese sculpture now known to exist, it was certainly not one of the earliest executed. Everything about it points to a long previous development of the art somewhere, whether on Chinese soil or elsewhere. In 117 B. C. enough time can scarcely have elapsed since the return of the explorer Chang K'ien, with his news of the culture regions to the west, for an imported art to modify so conservative a feature of the national life as its funeral customs. Some trade there was then, and doubtless long had been, with civilized regions in India; but it was of a tribe to tribe sort, passing through the wilds of western China and Farther India, lands occupied then as now by savage



One of the Horses of T'ang T'ai-Tsung.
Seventh Century A. D.
FIG. 90.

races, and was in no sense a direct cultural contact between the two great peoples. Hence it would seem that there must have occurred on Chinese soil itself a previous development of the art of statuary, whether in stone or in bronze or in wood; and this view is confirmed by the occasional references to statues of various materials in the Chinese records prior to the time of the Han dynasty.

The next surviving representation of the horse in Chinese sculpture that has come to my knowledge is that to be found in a series of most interesting reliefs from certain tombs in the province of Shan-tung, in northeastern China. These date from a time toward the close of the Han dynasty, or not far from three hundred years after the example just described. These reliefs, which have attracted world wide attention of recent years, tell us much that we should not otherwise know regarding the life of that distant time. In many cases they represent well known incidents of peace and war which we are able to identify from literary sources. It was the custom at that period to decorate the walls of palaces and temples, and doubtless, too, the mansions of the well to do, with paintings of various subjects, and it is most probable that the intention in executing these reliefs was to make the mortuary chamber look as homelike as possible to the spirit of the departed.

It is noticeable that the horse plays a conspicuous part in these reliefs both as a draught and as a riding animal. There are gay processions of chariots, each usually shaded by a large umbrella and containing dignitaries in their long robes. There are battle scenes, where groups of mounted men contend with bow and lance. There are scenes, too, where armed men attack processions of chariots. Nowhere, however, is there any hint that the chariot was then used as a regular engine of war. Its day had passed. In its place is shown the mounted warrior, careering at full gallop over the stricken field and battling in just the way that we should expect from a perusal of the written records of the time.

Not the least striking thing about these reliefs is the success with which the action of the horses is represented. Whether the pace be a walk, or a trot, or a headlong gallop, the artist has been

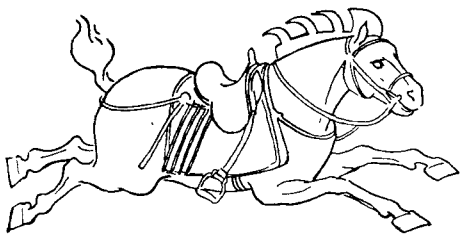
most successful in producing the impression which he wished to give. Here, again, there is nothing primitive or experimental about the work. It indicates clearly a long previous apprenticeship which had developed into a full mastery of style.

## The Flying Gallop.

In connection with the manner of representing the horses in these reliefs a most interesting suggestion has been made regarding the source of part, at least, of the inspiration which had affected the development of Chinese art. The point, which was raised by an eminent French archeologist a number of years ago, has to do with the manner of representation of the gallop.

We are familiar, through the English sporting prints which began to come into vogue a little over a century ago, with the manner of indicating the gallop by showing the horse, with legs extended to the utmost, before and behind, "ventre à terre," as the French picturesquely put it, apparently skimming through the air as if shot from a bow. That this attitude is only an artistic convention need, in these days of instantaneous photography, scarcely be said. The sole circumstance under which a horse thus extends himself, even for the fraction of a second, is when in the act of clearing an obstacle. Moreover, the origin of this convention is not in any sense due to the impression left upon the retina of the observer, else a galloping horse would always and everywhere have been represented thus, which is far from being the case. With only trifling exceptions, susceptible of another explanation, no galloping horse is thus represented on the monuments of Assyria or of Egypt or of classic Greece. In these lands the accepted conventional way of indicating the gallop was to represent the horse with his hind feet on the ground—sometimes, it is true, with barely the points of the hoofs touching—and with the forelegs raised and extended, an attitude which will at once recall itself to all who have seen examples of the art of those countries.

There was, however, in the ancient world one culture area in which the representations of both animals and men in motion were executed with a vigor and a force unknown elsewhere. This was in the art which we used to call Mycenean, but which now, since the great discoveries in Crete of the past two decades, is more generally known as the Minoan or Aegean. Here animals in rapid



One of the horses of T'ang T'ai-Tsung.
Seventh Century A. D.
FIG. 91.

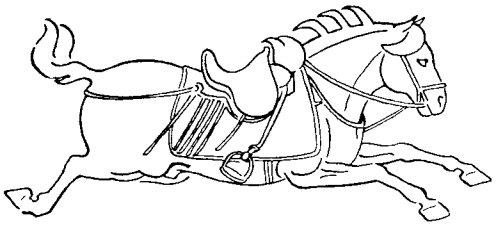
motion are regularly portrayed in the attitude of the "flying gallop," with both pairs of legs extended and clear of the ground, in precisely the same way as that shown on the Han mortuary reliefs more than fifteen hundred years later.

All study points to the extreme unlikelihood of an independent invention of this same artistic convention in the two countries. The problem is, then, to derive the one from the other.

Naturally, one thinks of Persia, with her splendid civilization and her far reaching influence in the great days of her empire, as the channel of communication. Now, on the Sassanian carvings of Naksh-i-Rustam and Tak-i-Bostan in Persia, already mentioned, the artist has shown the galloping horse in precisely this way. Nothing of the sort, however, occurs in the previous art of that region, whether Parthian or Persian or Babylonian. The convention seems to have come in as an entirely new thing with the establishment of the Sassanian monarchy, or, in other words, about the middle of the third century of our era. This of course is almost a century later than the representation of the flying gallop on the Chinese reliefs, which effectually disposes of any theory of its derivation from Persia.

What seems actually to have occurred is this. The representation of a galloping animal with all four legs extended and clear of the ground, as if the animal were merely skimming the ground like a swallow, appears to have been developed first of all in the very spirited and energetic art of ancient Crete. Thence it spread, in preclassical times, to the regions north of the Black Sea (where, later, so many Greek colonies were founded), and eventually was carried, by independent routes, both to Sassanian Persia and to ancient China, apparently through the medium of the so-called Scythian culture which overspread so much of eastern Europe and central Asia in early days and which in many ways acted as a sort of connecting link between east and west.

The four hundred years of disunion and bloodshed and general misery which China had to undergo after the fall of the Han dynasty were little conducive either to the production or to the preservation



One of the horses of T'ang T'ai-Tsung.
Seventh Century A. D.
FIG. 92.

of objects of art, and those which remain to us from this period are almost wholly of Buddhistic origin and exotic in inspiration. However, the native tradition as developed under the Han undoubtedly survived, and when the country was once more restored to unity and strength by the mighty founder of the T'ang dynasty, one of the earliest manifestations of this new period of greatness took the form of sculpture. How T'ai-tsung won his throne has already been explained; how he immortalized his six horses remains to be described.

## TWO FAMOUS HORSES IN THE MUSEUM.

T'ang sculpture has been known heretofore almost entirely through its Buddhistic phases. These, as has already been pointed out, owe their ultimate inspiration to India, and hence have left us almost wholly in the dark regarding the development which was taking place in China along native lines. Recently, however, there have come to the University Museum two reliefs representing chargers of the famous founder of the T'ang dynasty, which not only possess the very highest intrinsic excellence both in spirit and in execution, but are of an importance which can not be exaggerated for the revelation which they impart regarding the high state of development of non-Buddhistic sculpture during that wonderful epoch.

The custom of erecting great mounds of earth over the graves of the illustrious dead is part of that common heritage, dating back at least as far as the latter part of the Stone Age, which the ancient Chinese shared with so many other races, in Europe as well as in Asia. Through dynasty after dynasty, from ages long antecedent to the dawn of history, the Chinese rulers were buried under great tumuli, which, with the persistence of earthworks everywhere, still rear themselves above the soil in vast numbers, particularly in regions like those of the river Wei in Shen-si, or the Lo, in Ho-nan, where the power and culture and wealth of the Chinese people have been so often focused since prehistoric times. And when the mighty emperor T'ai-tsung, after one of the greatest reigns in history, passed away in the year 649, at the comparatively early

age of fifty-two, he, too, was buried beneath a huge tumulus which still stands, not far from Li-ts'üan Hsien, to the northwest of the provincial capital, Si-an Fu.

We are told that Cato, after the termination of his campaigns in Spain, remorselessly sold off his faithful old warhorse to the knackers, in order to set an example of sturdy Roman thrift and economy. Not so, however, with the horses that carried T'ang T'ai-tsung through his numerous battles. In life they were cherished and caressed and carefully tended, and in death their portraits adorned their master's tomb. Two of these sculptured portraits, now in the University Museum, have caused me to gather and write down the historical matter contained in this paper.

Perhaps no horses ever existed which have become so famous. Few there are among the hundreds of millions of people inhabiting the regions of eastern Asia who have not heard of their marvelous swiftness and endurance and courage and of the very real part which they played in the making of the history of their time. In the course of ages there has clustered around them a great body of legend and story and song, and they have afforded the theme for many a great sculptor and painter whose works have been the delight and inspiration of not less than a full fourth part of the entire human race.

Like many another monarch, T'ang T'ai-tsung believed that the best way of assuring himself an adequate sepulchre, constructed and decorated in accordance with his own wishes and ideas, was to have the work carried out in his own lifetime. The task was completed in the year 644, just five years before his death, and it was only natural that the decorations on the walls of the mortuary chamber in front of the great mound should be commemorative of the victorious campaigns which he had fought, and of the territories which he had added to his empire. Among these decorations were statues of the various kings and Tartar khans and other chieftains whose lands he had annexed. In addition there were the reliefs of the famous six horses.

Of the artist who wrought these masterpieces, we know practically nothing beyond his name, Yu King-shu. That he was one of the greatest artists of his time, we might safely assume through the fact of his having been chosen to execute the carvings destined to grace the tomb of the emperor. The sculptures themselves proclaim him one of the greatest artists of any age or nation.



Tartar Horseman.
Painting of the Sung Dynasty in the Museum.
FIG. 93.

Each of the horses is represented upon a separate slab measuring approximately six feet in height by seven in breadth, and over a foot in thickness. As they were originally set up, around the interior walls of the mortuary chamber, each stood upon a pedestal bearing an appropriate inscription composed by the emperor himself and written by a famous calligrapher. These pedestals are said to have been lost, but it is well within the bounds of possibility that they may yet be found when proper excavations are undertaken. The wonder is, rather, that the horses themselves, exposed as they have been for nearly thirteen hundred years to the action of severe winter frosts, the iconoclasm of Mohammedan rebels, and the destructive caprices of an ignorant and superstitious peasantry, should have survived at all. And as it is, their battered condition speaks eloquently of the vicissitudes which they have undergone.

When the great French scholar, Chavannes, whose recent death was such a loss to the progress of Chinese studies, visited and photographed these reliefs a few years ago, they were still to be found near the tomb of T'ang T'ai-tsung, and they had already sustained the injuries which they now display. Fortunately for the world, however, proper care and attention were soon to be bestowed upon them. When I visited the city of Si-an Fu on behalf of the University Museum, in the autumn of 1917, I was told that some years before, one of the military governors of the province, realizing the importance of these works, carried away the two best with him to Peking at the expiration of his term of office. It is these which, as already stated, made their way eventually to this country and which may now be seen in the Oriental Section of the University Museum. Awakened at last to a somewhat belated sense of the merits of these relics of a wonderful past, the authorities had the remaining four brought to Si-an Fu and set up in the newly established provincial museum, where, on the occasion of my visit, the curator, a fine type of the Chinese scholar and gentleman, gave me every facility for making studies and photographs of them.

It was the great emperor's design, when he had these masterpieces executed, not merely to preserve to posterity the likenesses of his beloved chargers, but also to commemorate their names, their color, the battles in which they carried him, and the wounds which they incurred in his service. Not only was this information recorded, along with laudatory verses, in the inscriptions which graced the original pedestals, but each of the horses is shown pierced with

arrows, according with the number and location of the wounds which it received in the different battles in which it participated. Some of the horses are shown in the attitude called the "flying gallop," already discussed, and which is undoubtedly a direct inheritance from the art of the Han dynasty, with its apparently Scythian connections; others are walking, or standing; in one case alone is shown a groom, clad in Tartar costume, and engaged in extracting an arrow from the breast of his charge. This, which on the whole is probably the finest of the series, is one of those now to be seen at the University Museum.

The huge slab on which the scene is portrayed has its edges beveled all around, both back and front, and was ornamented around its borders with a tasteful arabesque and floral design, remains of which are still to be seen well down in the lower left hand portion. In the upper left hand corner is a rectangular smooth surface which also occurs in the others of the series, and which apparently was intended to bear an inscription; but this seems never to have been chiseled upon it, for no trace of it discloses itself, either in the two now in the University Museum or in those still remaining in China.

The carving itself is executed in very high relief, against a deeply recessed and perfectly plain background surrounded by a raised border. Like the Greeks at their best, the great Chinese artists, whatever their medium of expression, have perfectly understood the effectiveness of plain surfaces as means of emphasis and contrast. There is nothing here to distract the attention of the observer from the central scene itself—the noble steed and the no less lifelike and splendidly executed figure of his groom. The very attitude of the horse implies courage and spirit; he seems almost in the very act of walking calmly up to have plucked out the arrow which has pierced him. We know that the scene is no fancy of the artist, but that it commemorates a historical incident, and it is this which so greatly enhances the interest with which we look upon it. The Greek sculptors idealized their horses, as they did their men and women; but here we have what seems a genuine portrait of a very real horse—one of the noblest of his kind, it is true, but still one of earthly breed, even though no doubt bearing in his veins the blood of the famous "heavenly" steeds brought so long before from distant Ferghana. The fine head, the strong neck, the flowing lines of the muscles, like springs of steel under

velvet, the shapely legs and delicate hoofs and the sturdy, well rounded barrel are those of an animal such as we should expect a daring soldier and keen horseman like T'ang T'ai-tsung to choose for his own.

The housings are indicated with rare skill, and in addition to their artistic interest are of value for the light which they throw upon the way in which the chargers of that day were saddled and bridled. In many ways the style has altered surprisingly little in the thirteen hundred years that have gone by since these famous steeds were coursing the battlefield. The mane is hogged and knotted and the tail carefully tied up in precisely the fashion which Chinese grooms follow to this day. The headstall and short high saddle and saddle cloth might be seen anywhere on the horses of the well to do in the northern China of the present. This style of saddle, with its extremely short stirrups, the Chinese apparently borrowed from the Tartars in very early times, and it is still characteristic. It was once my fortune to perform a journey of some length in western China upon such a saddle, and my respect for the horsemanship of the Chinese warriors and their Hunnish foes was vastly enhanced thereby. It must surely have been only the most consummate skill that enabled them, thus precariously seated, to gallop and charge and wheel and perform the various evolutions characteristic of the desperate cavalry fights which we know went on for so many centuries. It has been only by rare exception that any of the peoples of eastern Asia have ridden with long stirrups, so much so, in fact, that Marco Polo mentions as one of the most noticeable traits of a certain people that "they ride long, as the Franks [i. e., Europeans] do."

The figure of the groom, who stands confronting the horse, in the act of drawing out an arrow from its breast, is no less ably drawn. The pose, with the left hand firmly pressed against the horse's body and the left foot advanced, to provide a fulcrum while he tugs at the arrow, is very effective. By his costume he appears to be a Tartar—perhaps, as often happened, a Tartar captive who had assumed charge of his imperial master's steeds. He wears a long coat with high collar and with the skirts tucked back through the belt, so as to expose a sort of pleated kilt beneath—possibly intended to represent a sort of long mail shirt, something like those worn ages afterward by the crusading knights in the Holy Land, in the days before plate armor came into vogue. The lofty cap and

the full beard might be duplicated almost anywhere in Central Asia today. The fact that the man is armed with bow and quiver and sword seems to indicate that the episode takes place on the actual field of battle. Perhaps the most characteristic thing of all is the fly brush, exactly like those universally carried by riders in China today for the purpose of brushing off the flies which are the torment of horses there as elsewhere. Nothing could more surely than the introduction of this homely symbol lend verisimilitude and reality to the work. It is one of those little touches that betoken the hand of genius.

The colors that were originally applied to the stone are all gone, but from literary sources we know that the horse represented upon this monument was "of the color of the red wild goose," or, as we should say, less poetically, it was a chestnut bay; that its name was "Autumn Dew;" and that the emperor, while still only prince, and engaged in those campaigns which confirmed his father upon the throne, rode it to the capture of the eastern capital, Tung-tu, in the year 621.

Turning now to the companion piece, exhibited at the right of the archway, we find again a masterpiece of the highest order not less worthy of the man to whom these sculptures are due. The figure of the horse is perhaps even finer than that just described. Of the same type and accoutered after the same fashion, the splendid animal is shown in motion, walking briskly forward with rare spirit and animation, with the near fore and off hind feet raised and the shapely head carried high, in spite of the grievous wounds betokened by three arrows sticking in his back behind the saddle, and one in his breast. In the upper lefthand corner of the slab is a rectangular surface such as occurs in the entire series, and, as in the case of the others, barren of whatever inscription it may have been intended to bear.

Alexander, daring rider that he was, had but one Bucephalus. T'ai-tsung, more fortunate and equally at home on the back of a horse, had six; and, better still, he possessed in the person of Yu King-shu a man who was evidently not only a sculptor of the very highest rank, but a thorough sportsman, keenly alive to the fine points of a horse and finding his greatest pleasure in immortalizing them in stone. That the great Chinese animal painters—and the world has produced none greater—should have excelled in the portrayal of the horse is not strange; for the rhythmic sweep and flow of the brush over the silk seems to lend itself naturally to the development of such a theme. But that an equal or even higher

degree of success should have been achieved in so refractory a medium as stone can only inspire in us feelings of wonder. It postulates not merely the fullest mastery both of style and of technique, but also a genuine love of fine horseflesh and an enthusiasm for its interpretation in terms susceptible of a universal comprehension and sympathy, such as have perhaps never appeared in such happy combination either before or since, in any land. Whether Yu King-shu invoked the muse's aid before undertaking these works, the records do not reveal; but that he was inspired in the highest sense may not be gainsaid.

One of the truest and most certain tests by which we may measure the merit of a work of art is that it shall stir us more and more deeply, the longer we study it. This is particularly true of the great masterpieces of Chinese art; for the fundamental purpose adhered to in these has always been that the appeal shall be not to the observer's sense, but to his soul. The artist has aimed primarily not to portray but to suggest. It has been for this reason, more than any other, that Chinese art has remained little understood among the peoples of the Western World until a comparatively recent date. It has not been that we Occidentals have lacked appreciation of the powers of suggestion; for this quality has inhered in the work of more than one of our greatest artists, and, perhaps even more, of some of our best loved poets. It has been because we lacked that historical and cultural background which is the common and accepted heritage of every educated Chinese and which has enabled the latter to see so much that was hidden to us. The tangible, material creation of the artist has of course always been patent to all who had eyes to see, irrespective of race or age or environment. If we have not always been as appreciative of the productions of the artists of the Land of Flowers as we are fast coming to be, it is simply because all that wonderful intangible, immaterial, spiritual world of which the work itself is but the symbol and token, has been to us an undiscovered country. It has been for this reason that I have endeavored to give in this paper not merely a description or an appreciation of the two reliefs which have been its occasion and inspiration, but also some idea of what the horse has meant to the Chinese people in the various epochs of their history, and some notion, too, of the qualities of that wonderful era of the T'ang, to which there is scarcely a single field of human endeavor anywhere in the world that is not in one way or another indebted.

C. W. B.

# A GUATEMALA MYTH FROM ROBERT BURKITT

THE Museum has recently received from Mr. Burkitt a myth of the Kekchi Indians written down in the Indian language under his personal supervision and afterwards translated by him with a set of notes to explain and elucidate the text. Mr. Burkitt's intimate knowledge of the Kekchi language and his familiarity with the mental habits of the Indians makes his text a valuable contribution not only to the linguistics of Central America but to native American folk lore and mythology as well. The text is accompanied by a preface and the whole document will be published in a separate monograph in the scientific series of the Museum. Meanwhile as the matter is one that will not fail to interest readers of the JOURNAL, the translation is printed here together with a part of the preface and such notes as are essential to an understanding of the text.

The printing follows exactly Mr. Burkitt's copy. We adhere to his spelling and manner of writing English in order to preserve the unique character of the document.

G. B. G.

# THE HILS AND THE CORN

A LEGEND OV THE KEKCHI INDIANS:
THE INDIAN PRINCIPALY BY THE LATE
TIBURTIUS KAÁL
OV KOBÁN
GUATEMALA
TRANSLATED BY R. B. FOR THE
UNIVERSITY MUSEUM
1918

## PREFACE.

When you try to get hold ov a fairy tale in Indian, you find two principal difficulties. One ov them iz to get an Indian who can tel fairy tales: and the other iz to get the tale down on paper.—Many Indians, in my experience cant tel fairy tales. They dont know them: or if they do, they dont remember them. Most Indians hav heard fairy tales. They hav heard this or that tale—told by an old man at a feast, or sitting round the fire. And they remember something about it, perhaps: and they know it again when they hear it. But when you ask them to tel it, they ar very likely to be floord. That iz one difficulty.

And then comes the other, which iz more troublesome, When you do find a man who can tel a tale, you stil cant get the tale down on paper. You cant get it down az the man speaks. You couldnt get it down in English, az a man spoke—without short hand: much less in Indian. Ov course you might remember some ov the mans expressions: and in the end no dout you could put something together that would be intelligible Indian: and might, in fact, be very good Indian:—but it would be *your* Indian. It might be az good as the real thing. It might be az good az Indians Indian. But it could not profess to be any thing but your Indian. You might az wel, I should supoze, rite the thing in English at once.

The Indian ov this little tale iz the real thing. The difficulties about getting Indians Indian waz got over, by having the tale ritten by Indians themselves.

Ther ar not many, but ther ar Indians, here and there—mostly about the towns ov Kobán and Karchá—who can read and rite, in some fashion, in their own language. The riting thay can do, az you may supoze, iz not apt to be any thing real fine. The men ar more used to grasping a bush nife than a pen.—And besides, even to Indians themselves, riting in Indian iz not such plain sailing az you might think. The men hav learnd reading and riting, not in conexion with Indian, but az something that belongs to Spanish.



Mr. Robert Burkitt.
FIG. 94.

In riting Indian, they hav no models. Each man spels, and divides hiz words, or joins them together, acording to hiz own notions. Each man iz hiz own scool master. An Indian riting Indian iz exploring hiz own language.

However, it iz hiz own language. And I thought that if any thing worth looking at, in Indian, waz to be got at all, it would hav to be through some ov thoze men. I made the experiment. It happend that two ov the men that I got hold ov, one ov them a Kobán man, and the other a Karchá man, each knew something

ov this tale—it waz a tale I had heard something ov before—and I got each man to rite out for me what he new.

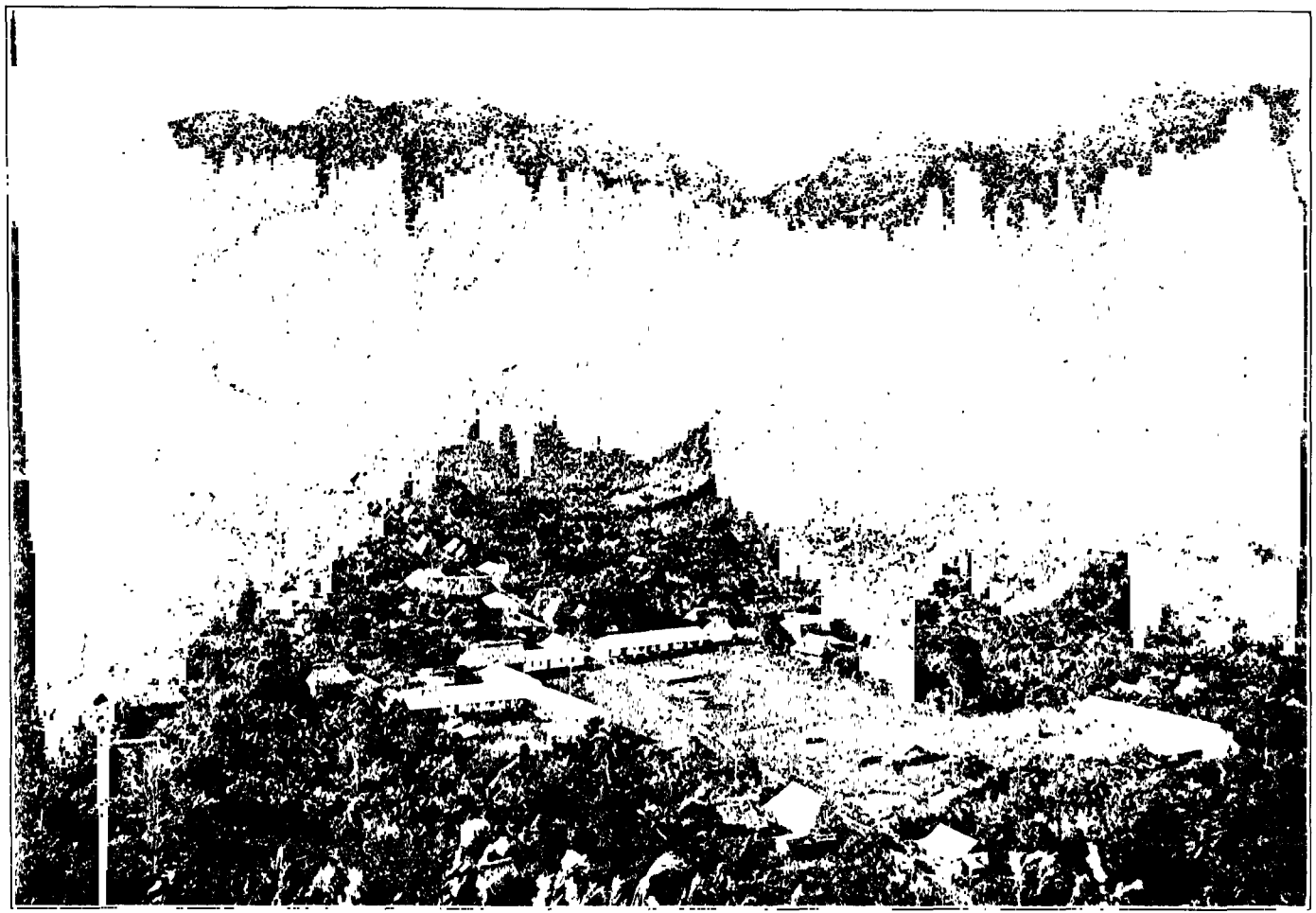
The two ritings when they were done, ov course wer not alike. And it turned out that the one ov the two men, the Kobán man, not only rote much better than the other, but new more ov the story. At the same time that other man, who new less ov the story, new an interesting part ov it that the Kobán man didnt know. What I did then,—I had the Kobán man read the other mans story, and incorporate the other mans story with hiz own. Some paragrafs ov hiz own wer dropt, and new paragrafs wer added. At the same time the language ov the tale, throughout, waz closely revised.

Finally, az a check on slips ov the pen, or any other small faults, I had the revized tale ritten out afresh by a third man, who new nothing about the tale, but who had learnd reading and riting in my alfabet. The man found nothing ov the nature ov a mistake, whether in words or in pronuncuation: but he made some slight improvements ov fraze.

The rezult ov the process iz the tale as it now stands. You will find plenty ov faults ov composition in the tale. The telling iz uneven. Some points ar brought plainly before you, and others seem to be unduly slighted. You ar struck by abrupt transitions. Possibly ther ar points left out. And so on. But on the whole considering the riters, I think the tale iz not a bad job.

The Kobán man, who did virtualy all the riting ov the tale, waz a certain Tiburtius Kaál. He waz much the most competent man that could be found: and he iz now, I am sorry to say, dead.

I am able to prezent you with hiz picture. The man waz a pure Indian, with features az you can see, ov that somewhat Jewish cast, which is not altogether uncommon among theze Indians. Hiz hair waz still black, but he waz now a man ov over sixty. For a long time past, he had been one ov the chief men, in fact waz the chief man—the father ov the town, az they say—among Kobán Indians. He waz a man ov sharp wits—too sharp, his enemies said: and he waz that *rara avis in terris*, an Indian with what you might call a literary turn. Not only could he read and rite az wel az any body, but he made a hobby ov reading and riting in Indian. He had invented an alfabet for Indian. He rote, in the form of a speech, a life ov Saint Dominic, in Indian—Saint Dominic is the patron ov Kobán: and a life of Saint John Baptist, the patron ov an other Kekchi town: and other pieces.



A village in the Mountains.

FIG. 95.

This fairy tale that I am sending you waz not the only thing ov the kind, that he waz to hav done for me: but it waz the only one that he finisht. He had a stroke ov palzy at the beginning ov the year, and he died in July.—This little picture iz a view at the foot ov the Calvary hil, in the town ov Kobán. The hil (which iz to the right) iz where Tiburtius iz buried.

Tiburtius belongd not to this present day ov progress (az it is calld) in Guatemala, but to a day a little before it: when the country waz stil out ov the world: when the land owners wer not yet planters: when the labour agent waz stil below the horizon: when the Indians life waz not yet made a burden to him: and Indian customs, and Indian learning—such az it waz—stil flourisht under the shadow ov the church. That day is gon. Whatever the prezent day may produce, it wil probably not produce an other Tiburtius Kaál.

To come back to the fairy tale—or to the tale: as ther ar no precise fairies in it—the tale is entitled by Tiburtius, a Thing that happened in ancient times, through the stealing ov Shukanéps dauter: but I supoze it might az wel be entitled The Hils and the Corn. The main buziness ov the tale iz that corn iz hidden and recovered. The persons ar hils and animals.

*Quare populi meditati sunt inania?*—Thoze who make a science ov fairy tales, wil be able I supoze at once, to declare the interpretation ov the tale, and to indentify the tale with any one ov a dozen others. For my own part, I find the tale dul. And I supoze that the chief intrest ov the tale would lie, not in the tale itself, but in the fact ov its being prezented in authentic Indian. The tale would be interesting, I should supoze, not so much to thoze who for any reazon wer intrested in fairy tales, az to thoze who wer intrested in the Maya languages.

And that iz why it iz that I have made the translation the sort ov translation that it iz. You wil see at once that it iz not a free translation. It iz a translation meant to be ov use, especially, to readers who wish to follow the Indian. It iz meant to be az nearly az possible, a translation ov that slavish kind that school boys call a key.—I say az nearly az possible: becauz any thing like a word for word translation, from a Maya language into English, iz not az a rule possible. The two languages ar so differently put together, they step with such unequal steps, that any intelligible translation from one to the other iz bound to be a loose translation. But ther ar degrees ov looseness: and I hav taken pains to make the looseness a minimum.

R. B.

# THINGS THAT HAPPENED IN ANCIENT TIMES THROUGH THE STEALING OV SHUKANÉPS[1] DAUTER.

Shukanép having rizen very early, saw that his dauter waz not in her sleeping place. He askt hiz servants whether they had seen her since her waking. The servants said that they had not. They made a complete search for her evry where, and not a bit did they find her. She waz no more there.

Exceedingly angry at the loss ov hiz dauter, Shukanép sent to call the worthy counselors, ov whom theze ar the names: mount Pansúh, mount Kekgwàh, mount Master[2] Puklúm, mount Chitsuhày, mount Chichén, mount Master Flint.[3]

And the counselors at once came. Shukanép went out to receiv them, with hiz heart upset, and aflicted in mind. He informed them that hiz cherisht dauter had disapeard, without hiz having a notion where she had gon. And that iz the reazon that I hav sent and calld you, he says, so that you may say what I ought to do.

Anser waz made by Master Puklúm, an old hil, wily: sick, dropsical, an old man, hiz back bent with age: one that waz wize from hiz birth.

He said to Shukanép: Comand to hav loost and led out two ov the fine dogs that you hav. Say to them that they ar to go to the place ov the neibour, who iz between the sun and the wind.[4]

If the dogs come back, your dauter iz not there:

If the dogs do not come, it iz a sign that there your dauter iz.

Shukanép advized again a second time with the other hils.

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[1] Shukanép iz a conspicious mountain to the south east ov Kobán. It iz the highest part ov the range ov mountains that separates Kobán country from the basin ov the Polochík, and iz the highest mountain ov the Upper Verapás. All the mountains in the story, except one, belong to the Shukanép range.

[2] Master, maʌ. I say Master, only to avoid saying Mister. Maʌ (which cannot be accented) ansers usualy, exactly to our Mister, and haz no other meaning in the language. The title iz ofen given to hils.

[3] Flint, TóʌK: the only one of theze names that haz a clear meaning. Some ov the other names *sugest* meanings. For instance PuʌKlúm might be fancied to mean Earth smasher. PuʌK means to Smash, in Kekchí; and in some Maya languages (though not in any neibouring Maya languages) lúm means Earth.

[4] between the sun and the wind. Tiburtius could not explain this. He told the tale az it waz told to him. Most likely what the expression signifies iz some point ov the compass, between the rising sun, and a wind blowing probably from the south. The neibour az you see later, iz another hil; perhaps about south east ov Shukanép.



A Spur of Shukanep.

FIG. 96.

Theze others unanimously aproved the thing that Master Puklúm said. Acordingly Shukanép calld hiz two dogs (not mere dogs, one waz a puma, and the other a leopard), and sent them to do az the dropsical old man previously said.

When theze dogs got to the hil they wer sent to, they did not start back til the second day. And on the second day, before Shukanép had rizen from hiz bed, the dogs wer already waiting for him.

Shukanép roze, and calld hiz two dogs, to ask what they had seen and where they had been The dogs said to him: Your dauter Basket grass[1] we hav found sitting on the nees ov the hil. Thorn broom.[2] We did not come at once, becauz the hole day we wer tied up by Thorn broom, and he did not let us loose til during the night: being afraid of your knowing where your dauter waz.

Shukanép when he fully understood how this waz, what did he do but send and gather together the hole ov hiz goods. He calld ·' e sizzor tail,[3] he calld the hawk: Go to the hil Sakléch.[4] he says. Say to him, that I beg ov him, that he would receiv and put by, in one ov hiz stony repozitories, the hole ov my goods: the first and foremost being the corn seed.

All my creatures,[5] he says, flying animals and thoz with four feet, which feed on that corn, let them be there loose at Sakléch's, for the magnification ov hiz forest places, til such time az I send again and get them.

The hawk went, along with the sizzor tail, to tel their message. Sakléch anserd favourably. Whereupon Shukanép gatherd all hiz animals, so that between them all they should take to Sakléch's the five kinds[6] ov corn seed.[7] They went, thoze many animals, they carried the five kinds ov corn seed, and Sakléch stored it.

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[1] Basket grass, Suqʌkím: the name ov a hil The Karchá form ov the word iz sujʌkím.

[2] Thorn broom, Alix mes: an other hil, the hil the dogs were sent to, the neibour between the sun and the wind. I don't know the plant, thorn broom, from which the hil iz calld: but més iz a tough weed used for brooms.

[3] sizzor tail, xaalamjé, a bird like a sea gul: it comes about the beginning ov the rainy seazon.

[4] Sákléch iz the one hil that does not belong to the Shukanép range. In stead of being south east from Kobán, Sákléch iz about north west: and far out ov sight. Sakléch is about two days north ov Chamá, on the way to the salt springs. The name Sakléch, like Shukanép, haz no meaning in Kekchí.

[5] creatures, alʌq: animals kept by man: pigs turkeys, and so on. The wild animals belong to the house hold ov the hil and he so speaks ov them.

[6] the five kinds, li oʌób paáy I dont know how many kinds ov corn ther may be. Each region, almost haz its own kind. But in the story no particular kind ar thought ov. The five iz merely a reprezentativ number.

[7] corn seed, xnaʌ ixím: or Seed corn: literaly, Mother ov corn.



The Cemetery at the Foot of Calvary Hill in Koban in Guatemala,
where Tiburtius Kaal is buried.
FIG. 97.

Sakléch who waz the first suitor[1] for Basket grass, dauter ov the great Shukanép willingly complied with what waz askt ov him. But he did not know that Basket grass waz stolen by the circumventer Thorn broom.

Shukanép having become tired ov waiting for hiz dauter, who did not come near him, sent hiz younger brother, little Shukanép, to get her. But Thorn broom waz unwilling to giv her. Little Shukanép seeing the pride ov Thorn broom, set hiz fierce dogs on him. The dogs obeyd, they bit Thorn broom all over: but neither for that did he let out Shukanéps dauter. Little Shukanép returnd, and told hiz elder brother.

Shukanép on hearing this, waz exceedingly angerd. He comanded Mother Abaás,[2] a neibour ov Thorn brooms, whether by civil means, or by uncivil means, to go and get out hiz dauter.

And this wize old woman, the wife ov Master Puklúm, made her self ready, and threw her self with a rush on Thorn broom. And Thorn broom at once surenderd. Nothing else waz he able to say, excepting to beg ov the old woman that she her self would bring them in before the great hil Shukanép.

So the clever old woman did. And Shukanéps heart waz set at rest when he saw that hiz lost dauter came near to him. He forgave Thorn broom who stole her. He recognized him az a good son in law.

After that, Shukanép calld again the sizzor tail and the hawk. My anger against Thorn broom iz past, he says. Go to the hil Sakléch. Say to him, that by means of thoze same beasts ov mine, let him return the various looking sorts ov corn that wer given into hiz keeping.

The hawk and the sizzor tail went and did their errand. But the hil Sakléch waz confounded and said: What haz happend, that he says, My anger iz slackend against Thorn broom.

The hawk and the sizzor tail anserd: Sir, what haz happend, Basket grass waz stolen, and since that haz married the hil Thorn broom: and they are living with Master Shukanép.

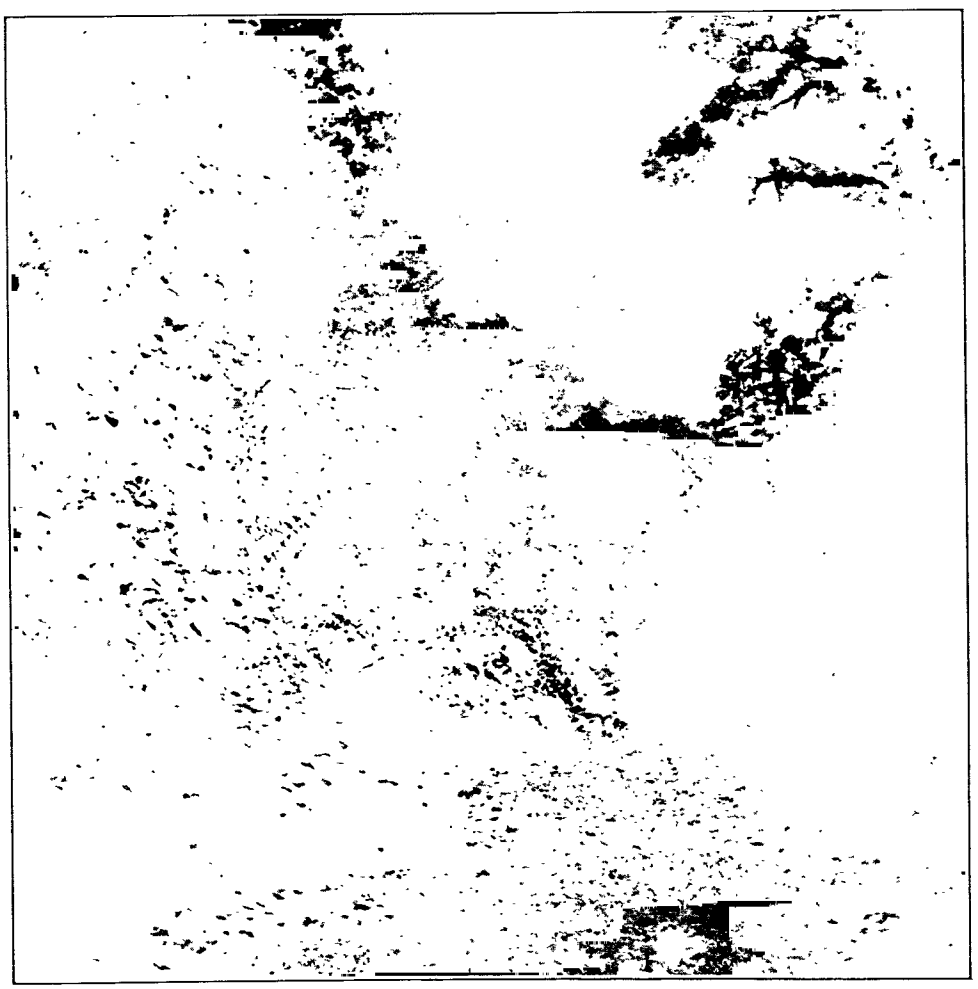
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[1] suitor, aj Atsaám: Asker. Asking for a girl haz its formalities, and iz usualy a protracted affair, not conducted by the suitor himself. Hils further apart than Sakléch and Basket grass may yet be huzband and wife. In the upper Verapás, near Kaabón, ther iz a mountain Itsám, which iz wife to Seven ears, a mountain away on the Pacific side ov the country. Mother Itsám, az they call her, used to eat people: and stopt eating them when her distant huzband scolded her.

[2] Mother Abaás, xaaán Abaaás: an other hil ov the Shukanép range. Abaás iz the name ov a useful timber tree.

O! how can it be that Thorn broom haz married my dear[1] Basket grass? How haz Shukanép practist this deceit on me, and mean while I the first asker for hiz dauter? O! insufferable act! Nothing else does it need, but only a revenge.

Say to Shukanép that it iz very much better to die cut in pieces,



A View on the Road to Koban.

FIG. 98.

than to deliver up what he put into my keeping. The corn that he put into my keeping, I will hide for ever. All hiz animals, let them die ov rage and famin. Never again shal he see with hiz eyes a single grain ov the corn.

[1] dear, raom: from ra, to Love. The expression sounds a little sloppy, and an Indian, in the circumstances, would hardly uze it: but you must consider that it iz put in by the story teller for the sake ov hiz hearers

The sizzor tail and the hawk came and gave their message to Shukanép. And Shukanép sent and calld the counselors that they should say what he might do.

On that same day ther began a great famin among all the beasts. Already they ar distrest by hunger, the peccary, the wood pig, the paca, and all their companions: they went to look for food, and they did not find it.

The only thing waz, they met with the fox. [At this point the narrative is concerned with the coarse manners and false character of the fox. The others suspect from his appearance and behaviour that he has been eating. They question the fox who answers sardonically. The passage is necessarily omitted from Burkitt's translation.]

The questioners began to laugh. They propozed among themselves that they should secretly follow this liar, just to know what it waz that he ate.

And they saw that the fox went to the hil Sakléch, to the base ov the clif where there waz a nest ov leaf cutter ants. And the ants by scores, and by four hundreds wer coming out and going in at a crack in the clif. And thoze that came out, came out with loads of corn. They wer taking the corn to their nest.

There the fox seated himself, beside the ants path; and began to snatch away the corn from the carriers, that came out from the junction in the clif.

There the others found him. Now we hav found you out, where it iz that you find your food, they said. They comprehended that nothing whatever waz the fox eating but the corn which the ants had gon and found, in the place where it was hidden by the hil Sakléch. Happy at what they had discovered, the animals went scampering to report it to Shukanép.

What did Shukanép do, but apoint three bachelor hils, Chitsék waz their name, to torment the hil Sakléch: the thing being that he wisht them to rend the stone repozitory where the corn waz shut up.

And the first young hil came, and he flashes hiz fire[1] against the clif. He put hiz wits, he put hiz heart to it., he put out all hiz strength, in order to break the rock, and not a bit could he do it.

[1] his fire, xxamlél: the fire that iz natural to him. Xamlél iz the asociative case ov xam, Fire; in Karcha, xáml. The fire natural to the hil iz lightning. Thunder and lightning ar made out to be very much things ov the hils. Thunder iz the voice of the hils. The cooing ov thunder among the hils iz the speaking and ansering ov the hils In an other version ov this same tale, the chief persons ov the tale ar not calld hils, they ar calld thunders. Instead ov the sick old hil, ther iz a sick old thunder: and the three bachelor hils ar three bachelor thunders.

Again came the second bachelor hil: no more could he. Lastly came the third: and so again it happened to him. Not the least does the clif break for them. Although it waz a shame to them, they rezolvd to tel Shukanép that their strength waz not suficient. They related how many times they had tried, and how many arts they had employd.

Shukanép seeing that thoze that had been there wer not fit



A Ruin in the Alta Verapaz, Guatemala.
FIG. 99.

to face the hil Sakléch, determind to send Master Puklúm. He quickly explaind to him the nature of what he waz to do.

Az soon az the old man understood what waz impozed on him, he said: How shal it be possible that an old man like me, exceedingly sick az I am, dropsical, swollen in my face, swollen in my feet, shal possibly smite the strong hil Sakléch? If the three big youths hav not been able to do it, much less can a bent old man such az I.

However, to make an end ov it, only perhaps becauz I am poor, I wil try. If I die, why, dead I shal be.

Come with me, neibour Master Flint: let me borrow your sand stone, also your fire stone, to whet my ax with and to strike my fire. Beat some what loudly your great drum at my going out; so likewize do it again at the time ov my coming in.

Come here, you my wood pecker. Go and perch your self against the clif ov Sakléch. There you wil begin to tap at the clif



Tiburtius Kaal.
FIG. 100.

with our beak, until you find a part that is hollow. That iz the direction in which the corn iz hidden. When you hear that, that haz the hollow sound, ther you wil take your stand, til I make ready my fire and my thunder.

When I come, fear nothing. Fly away head downwards. Do not fly away upwards, becauz so I might burn you.

The wood pecker went to the clif of Sakléch, and did all that

had been told him. Having at length found the hollow stone ov the clif, there he remaind: then he opend hiz mouth and cried, so that the old hil might hear him.

Master Puklúm stird himself strongly. He flung himself forward with all hiz fury: his thunder flashed out against the hollow stone where the wood pecker stood, and the stone was shiverd to bits.

The stony store house being smasht, the corn of many colours came out ov it, like a spout ov water. The corn was spild on the ground.

Master Puklúm returnd, acompanied by the many animals carrying the corn. Shukanép awaited hiz animals at the main entrance that leads to hiz dwelling. And that entrance place iz calld the Wild mens[1] cave. There the animals went in, there they left their loads in a magnificient room. And there remaind for ever the five kinds ov corn.

Master Shukanép waz glad, and so wer the counselors hils. They celebrated the entry ov the corn with an extremity ov loud rumblings and thunders, shafts ov lightning, and snake lightnings, that crost each other in the air.

Before the worthy counselors withdrew, Shukanéps gave corn seed to all ov them: so that it being scatterd over their woodlands, their animals should not be left without food.

And to the stout hearted wize old Master Puklúm, he offerd to giv every thing that he should wish: and he put into hiz charge the over sight and minding ov hiz animals that had come from Sakléch.

But the wood pecker, some thing happend to him. When Master Puklúm let loose hiz thunder, the wood pecker lost hiz head. In stead ov making off head downwards, az comanded to him beforehand, he made off in stead upwards. Hence he waz not able to save himself from the old mans bolt. The top of hiz head waz a little burnt by the lightning. And so it iz that the wood pecker haz ever remaind with the top ov hiz head red.

[1] Wild men, Atxolwinq. The syllable winq means Man. The Atxol haz no clear meaning. I say Wild man, for Atxolwinq, but the word Wild man does not express the hole idea. The hole idea is a confuzed idea. The Cholgwínks wer the former inhaitants ov the country. They built the stone ruins that the country iz sprinkled with. The Cholgwínks whistled and the stones came in place. The Cholgwínks wer magicians. At the same time they ar imagind az hardly human. When you show an Indian a caricature portrait, he will be likely to ask whether it iz a human being or a Cholgwínk. It iz supzed that Cholgwínks some where stil exist. They ar regarded az wild people.

And here ends the record ov the ancient hils: Master Shukanép, Pansúh, Kekgáh, Master Puklúm, Mother Abaás, Thorn broom, Basket grass, Master Flint, Chitsuháy, Chichén, Little Shukanép, the first Chitsék, the second Chitsék, the third Chitsék; also the worthy stout Saklech: who was left with soreness ov heart: with anger against Shukanép, together with hiz il doing dauter.

END.

# NOTES

Gifts.

Dr. Charles D. Hart, a Fiji Island kava bowl and a drinking cup.

Dr. L. Webster Fox, a shrunken head from Ecuador.

Mr. E. Marshall Scull, two Eskimo models of sailing boats.

Mrs. Benjamin Denver Coppage, two pieces of Mexican pottery.

Mr. Kirkor Minassian, three leaves of Coptic writing.

Mr. George G. Heye, an Indian ethnological collection from the Northwest Coast tribes.

A statue of Vishnu from Southern India made in the eleventh century.

Purchases.

Three Persian rugs.

Four pieces of Persian and Asia Minor pottery.

One piece of Persian metal work.

One piece of Chinese celadon, Sung Dynasty.

One Chinese black hawthorne porcelain vase, Kang-hsi period.

Two pieces of Chinese porcelain, Kang-hsi period.

A large ethnological collection from Polynesia assembled by the late Mr. Frederick T. Agard.

Another ethnological collection comprising South Pacific and African specimens.

A large ethnological collection from the Upper Congo region.

An Eskimo collection from the Lower Yukon.

Fourteen pieces of prehistoric gold from Panama.

Mr. Theodoor de Booy returned in August from his expedition to the Sierra de Perijá in Venezuela. In this successful journey Mr. de Booy penetrated into the Sierra de Perijá, hitherto unexplored, and remained for six weeks with the Macoa Indians who had not previously been visited or described. Among the valuable results of this journey are a series of over one hundred ethnological photographs and an ethnological collection from the Macoa Indians as well as some archæological finds. Since his return to America

Mr. de Booy has been in the service of the United States Government. Considering the objectives attained in this expedition and the objects achieved, it is remarkable among other things for the fact that it occupied in all not more than three months.

Mr. W. B. Van Valin, who has been at work for the Museum on the Arctic Coast of Alaska in the region of Point Barrow since the summer of 1917 has made his preparations to remain there during the present winter and to return in the summer of 1919. The Museum has received already from Mr. Van Valin a quantity of motion picture film and letters in which he describes, among other things, an interesting discovery of a buried Eskimo village which he was excavating from the frozen tundra during the past summer. In all of the houses the bodies of Eskimo were found, showing that they had died in their houses and remained unburied.

Mr. Louis Shotridge in Southeastern Alaska, has carried his investigations from Sitka southward into northern British Columbia and has included the Naas River and the Skeena River in his journeys. Collections received from Mr. Shotridge are of the first importance, whereas his linguistic studies and his studies of the social culture of the country continue to throw new light upon the ethnology of that region.

Letters received from Mr. Alexander Scott relate that after a journey in the Himalaya Mountains in the course of which he had visited the sacred cave of Amranath, he had gone to Kashmir where he was resting and painting landscapes and ruins. Mr. Scott, whose work on behalf of the Museum has been of the greatest interest, will return to the Museum bringing his collections with him.

The work of the Eckley B. Coxe, Jr., Expedition to Egypt has been suspended for one year in order to enable Mr. Fisher to ship the collections to Philadelphia. These collections, the results of his excavations at Memphis, Dendereh and Giza, have been accumulating at his camp, and in Cairo during the last four years. Under the present improved conditions, it has been decided to have these valuable collections brought to Philadelphia as soon as shipping accommodations can be made available. Mr. Fisher will himself return for a time to America.

Mr. Ashton Sanborn, the Assistant Curator of the Egyptian Section, who has been with Mr. Fisher in Egypt, has accepted a Commission in the American Red Cross in Palestine.

The Patty Stuart Jewett Collection, the gift of which was announced in the last number of the JOURNAL, has now been placed on exhibition. A full description of this collection will be found at another place in this JOURNAL.

The Exhibition of Mohammedan Art has been continued until December 31st by special arrangement with as many of the Exhibitors as were able to extend to the Museum the privilege of retaining their collections for the additional four months.

At the beginning of October the Museum was able to extend considerably its regular educational work by the appointment of two docents to interpret and explain the artistic resources of the Museum to visitors who may be interested. This work is further facilitated by the establishment of an Information Bureau which is equipped to put all visitors to the Museum in immediate touch with all the information and guidance that they may desire concerning the Museum's collections and concerning its work.

Dr. Eleanor F. Rambo has been appointed Assistant Curator of the Mediterranean Section for one year to take the place of Dr. Luce during the period of his service in the Navy.

A room has been provided in the Museum for the special use of children. On the tables a series of stereographic views illustrating different countries are placed, together with stereographic lenses for the use of the children.

The Saturday afternoon lectures was to have begun on October 11th but owing to the epidemic of influenza which caused all meetings to be closed, the opening date was postponed until November 2d. The course was to have opened by a lecture by Lt. Col. Wardlaw Milne on the Mesopotamian Campaign. Col. Milne had to return to England before the lifting of the ban on lectures and we were therefore unable to arrange to have him at a later date. The lectures

by Sir John Foster Fraser and Prof. Lewis Bayles Paton were postponed until Wednesday the 27th of November and Wednesday the 20th of November respectively. The program for the two months ending December 31st is as follows.

November 2. Theodoor de Booy. The Finding of the Macoa Indians.
November 9. Charles Theodore Carruth. Florentine Sculptors: Luca della Robbia.
November 16. Charles Theodore Carruth. Florentine Sculptors: Andrea and Giovanni della Robbia.
November 20. Lewis Bayles Paton. The Capture of Jerusalem.
November 23. Alfred D. F. Hamlin. The Architecture of Devastated Flanders.
November 27. Sir John Foster Fraser. The Checkerboard of Europe.
November 30. Charles Upson Clark. Fighting above the Clouds. Italy's part in the War.
December 7. Charles C. Torrey. The Glories of Mohammedan Art.
December 14. Frederick Moore. Teutonizing Turkey.

The Children's Course of lectures on Wednesday afternoons for the pupils of the Elementary Schools and the High Schools start on December 4th and run through the season.

Mr. William H. Hutt, Treasurer of the Museum, retired on the 1st of July to take up the position of Deputy Governor of the Federal Reserve Bank of this District.

Mr. C. W. Bishop having received a Commission in the Navy left the Museum on the 1st of October for service abroad.

Mr. B. Franklin Pepper, for many years Secretary and a Member of the Board of Managers of the Museum, died of wounds received in battle in France on September 26th.

An important work by Dr. William Curtis Farabee, entitled THE CENTRAL ARAWAK and consisting of a study of the tribes of that stock inhabiting Northern Brazil and Southern British Guiana,

is now in press and will shortly be issued by the University Museum. The divisions of the book include the material culture, physical anthropology and linguistics of the tribes of the Arawak stock visited by the expedition of the University Museum to South America.

The following members have been elected.

## LIFE MEMBERS

William M. Kerr
Henry A. Laughlin
Mrs. Jacqueline Harrison Smith

## ANNUAL MEMBERS

Charles J. Eisenlohr
Louis H. Eisenlohr
Miss Anne Hinchman
J. Howard Pew
Mrs. E. S. Newbold
Miss Anne Thomson

Owing to war conditions the September number of the JOURNAL was omitted and the present number is a double number for September and December.

# FORM OF BEQUEST

I give and bequeath to the trustees of the University of Pennsylvania the sum of.....dollars, in trust for the uses of the University Museum. (Here specify in detail the purposes.)

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# MEMBERSHIP RULES

There are four classes of membership in the Museum:

Fellows for Life, who contribute..... $1,000
Fellowship Members, who pay an annual contribution of..... $100
Sustaining Members, who pay an annual contribution of..... $25
Annual Members, who pay an annual contribution of..... $10

All classes of members are entitled to the following privileges: Admission to the Museum at all reasonable times; an invitation to any regular reception given by the Board of Managers at the Museum; invitations and reserved seats at lectures; the Museum Journal; copies of all guides and handbooks published by the Museum and free use of the Library. In addition to the privileges to which all classes of members are entitled, Sustaining Members and Fellows receive, upon request, copies of all books published by the Museum.

"*A book that is shut is but a block*"

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